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No. 763.

ILLUSTRATED CATALOGUE OF

JAPANESE COLOR PRINTS

THE FAMOUS COLLECTION OF THE LATE

ALEXIS ROUART

OF PARIS, FRANCE

TOGETHER WITH A SELECTION FROM THE COLLECTION OF THE

VICOMTE DE SARTIGES

AND A FEW PRINTS
FROM ANOTHER PARISIAN COLLECTION

ON FREE PUBLIC EXHIBITION
FROM THURSDAY, FEBRUARY 2, 1922
AT THE AMERICAN ART GALLERIES
AND
TO BE SOLD WITHOUT RESERVE OR RESTRICTION
BY ORDER OF THE PRESENT OWNERS
ON THE AFTERNOONS AND EVENINGS OF
MONDAY AND TUESDAY

FEBRUARY 6 AND 7, 1922

CATALOGUE BY

FREDERICK W. GOOKIN

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

CONDITIONS OF SALE

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2. **The highest bidder** shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

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Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much **for the lot** and when the lot consists of one or more volumes of books or objects of art, the bid per **volume** or **piece** should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION
American Art Galleries
Madison Square South
New York City

THE GETTY CENTER

FOREWORD

THE brothers Alexis and Henri Rouart were among the great Parisian collectors, widely known for their discriminating taste and the high quality of the works of art that they owned. The major part of the Japanese prints included in this sale were gathered by Alexis, who died in 1911. His valuable collections of paintings, books, etc., were sold, but his Japanese prints, which were regarded as one of the choicest of the Parisian collections, were bequeathed to Henri, who merged them with his own collection. In January 1912 he also passed away. At the end of that year the sales of his celebrated collections of paintings by Millet, Corot, Manet, Daumier, Renoir, Degas, and other eminent artists were of sensational importance in the art world. But his Japanese prints were not thus dispersed. To whom they were bequeathed the writer is not informed, but some time later they were acquired by the present owner, who has retained only the Sharaku and a few other items, and is now giving American buyers an opportunity of adding the rest of them to their collections. With these a selection of choice prints from the collection of the Vicomte de Sartiges, and a few from another Parisian collection are offered. A sale of such importance is a noteworthy event. That it should be held in New York instead of Paris is due to the abnormal conditions caused by the world war.

It is impossible to look through these prints without being impressed by the taste shown in their selection. Even those that are not in the best physical condition are not without charm; and the number of those having conspicuous merit of one sort or another is unusually large. Only a few of these can be specified in this foreword. Attention may be called, however, to the very attractive lot of primitives, nearly every one of which is a gem; to the many fine prints by Utamaro, including several of rare distinction, and in particular, to the superb impression of "The Chestnuts" (No. 309); and the beautiful impression of the famous "Korean Procession" (No. 556), which formerly

hung in the hall of M. Henri Rouart's residence. One of the great treasures is the celebrated "White Falcon" by Koryūsai (No. 763) for which M. Rouart is reputed to have paid ten thousand francs, a sum that, it is hardly necessary to add, represented in his day a substantial amount in dollars. A remarkable print (No. 848) by Hokusai signed Kako, and a lovely large head portrait (No. 347) by Chōki should not pass unnoticed; nor should the unusually fine impressions of the "Fishes" (Nos. 423 to 440) by Hiroshige, which, for their exceptional quality, are well-known to, and highly esteemed by, the European collectors. A glance at the illustrations will reveal many other prints of importance. But all the important prints have not been illustrated: it is necessary to draw the line somewhere in regulating the cost of printing a sale catalogue. Were it not for that consideration these pages would be embellished with illustrations of many more charming prints by Harunobu, Koryūsai, Kiyonaga, Shunchō, Eishi, Utamaro, Hokusai, Hiroshige, and other eminent artists who are worthily represented in the collection.

To forestall as far as possible complaints by buyers, an attempt has been made to give such dependable information respecting the quality of impression, and the physical condition of the prints, as can be put into a few words. It should be understood, however, that the phrases "good condition" and "fine condition" do not necessarily connote entire freedom from minor defects, such, for instance, as a few small moth-holes which collectors look upon as of no importance unless they are placed where they distinctly mar the appearance of the prints in which they occur. Very few of the prints that have survived to our time are entirely free from these holes, but in most cases, the holes, if small are easily patched so as not to show without close scrutiny. And wrinkles in the paper, if it is not soiled, are readily smoothed out. Therefore it has not been thought necessary to mention these slight blemishes in every instance.

In all cases where prints have been trimmed more than the merest trifle, the aim has been to note the fact, but, as the original sizes are not always ascertainable, some instances of trimming may have been unintentionally

overlooked. For many, though by no means all, of the Ukiyoe prints, sheets of paper measuring about 15x10 inches were used; and in the case of the smaller prints a common practice was to engrave two or more upon one block. This will serve in a general way as a guide by which the reader can judge of the extent of the trimming, the measurements here given being in each instance the size of the paper (to the nearest $\frac{1}{8}$ inch) and therefore including the margins, if any. Because a print has been somewhat trimmed it does not necessarily follow that it has been seriously harmed. The resulting damage is often so slight as to be negligible; but, as opinions regarding this may differ widely, the buyer in each instance must be the judge. And in general it may be said that the condition of prints varies so greatly and in so many ways that opinions may likewise differ as to the accuracy of the phrases used in describing them. Therefore, while the writer of this catalogue has tried to make the descriptions reliable, buyers should note that the conditions of the sale are such that the usual rule of *caveat emptor* must apply.

While the prints are sold without guaranty, they have all been subjected to careful scrutiny, and, in the opinion of the writer, there is not a modern reprint among them, or one that has been revamped by overprinting.

Frederick W. Gookin.

INDEX

Banri 542
Bunchō (Ippitsusai) 259-270
Bunsei 743, 744
Chikukoku 746
Chōki (Eishosai) 347
Eiri (Rekisentei) 304
Eisen (Keisai) 462-472
Eisen and Hiroshige. Kisokaidō series 449-461
Eishi (Hosoda) 84-87, 299-303, 543-547, 777-789
Eisui 88
Fuminobu 746
Fusatane 494
Gakutei 392-406
Gyokō 496
Harunobu (Suzuki) 50-58, 250-258, 270, 498-507, 751-758
Heigan 493
Hiroshige (Utagawa) Chūshingura. First series 187-202
" Second series 955-966
Edo Meisho 686-689
Fishes 423-443
Harimaze 205-207, 230, 231, 926-929
Honcho Meisho 182, 183
Koto Meisho 685
Kwachō 694-706, 915-925
Kyōto Meisho 444-448
Miscellaneous . . 186, 204, 413-417, 930, 931, 954
Ōmi Hakkei. 232-240
One Hundred Edo Views 933-953
Roku-jū-yo Shu 408-412
Six Tama Rivers 184, 185, 690-693
Tōkaidō. First Series 664-675
" Half-block series . . 203, 229, 418-422
" Maru-Sei series. 676-678
Toto Meisho 662, 663, 679-684
Triptychs 208, 407, 932
Uchiwa Mounts 209-228
Hiroshige and Eisen. Kisokaidō series 449-461
Hiroshige II (see Shigenobu) 967-978
Hokkei (Aoigaoka) 150-163

Hokuba (Tesai) 148, 149, 734
Hokujū (Shōtei) 874-885
Hokusai (Katsushika) Bridges 360-366
Hyakunin Isshu (100 Poems) 144-147
Kanadehon Chūshingura 133-143
Miscellaneous. 129-132, 352-359, 367-372, 848-858
Shika Sha-shin Kyo 373-379
Surimono 350, 351, 860-873
Thirty-six Views of Fuji 596-635
Hokutai 647
Hokuten 648
Katsunobo (Kondō) 5
Keiri 747, 748
Kiyochika (Kobayashi) 497
Kiyohiro (Torii) 47, 48
Kiyomasu ” 4
Kiyomine ” 117
Kiyomitsu ” 36-46
Kiyonaga ” 69-76, 279-291, 527-541, 770-776, 981-984
Kiyonobu I ” 2, 3
Kiyonobu II ” 35
Kiyotada ” 6
Kiyotsune ” 49
Komatsuken 59
Koryūsai (Isoda) 62-68, 271-278, 508-514, 759-763
Kosetsu 731
Kunimaru I (Utagawa) 893
Kunimasa ” 585-595
Kunisada ” 886-891, 978
Kunitsuna ” 892
Kuniyasu I ” 894-895
Kuniyoshi ” Hyakunin Isshu 707-726
Kōso go Ichidai 896-902
Miscellaneous 165-172, 473-489
Toto Meisho 173-181
Zodiac Signs 903-914
Kyōsai (Kawanabe) 738
Masanobu (Kitao) 767, 768
Masanobu (Okumura) 7-22
Masayoshi (Kitao) 769
Masunobu (Tanaka) 60
Moronobu (Hishikawa) 1
Paintings 985-999
Reisai 730
Reproductions of Paintings 740-742
Rohō 495

Ryūkoga (Shikijōtei) 164
Sekijo 750
Sharaku (Toshūsai) 307, 308
Shigemasa (Kitao) 764-766
Shigenaga (Nishimura) 30
Shigenobu (Utagawa) called also Hiroshige II 967-978
Shigenobu (Yanagawa) 385-391
Shikō II 348, 349
Shinsai (Ryūryūsai) 636-646
Shuchō (Tamagawa) 840
Shunchō (Katsukawa) 292-298
Shunkō ” 524-526
Shunman (Kubo) 305, 306
Shunsen II (Katsukawa) 128
Shunshō ” 515-523
Shuntei ” 732, 733
Shunyei ” 790-805
Shunzan ” 127
Sugakudō 749
Sukei 380
Sūkoku 727
Taito (Katsushika) 381-384, 745
Toshinobu (Okumura) 27-29
Toyoharu (Utagawa) 77-83
Toyohiro ” 649-661
Toyokuni I ” 118-126, 841-847
Toyoshige ” called also Kosōtei Toyokuni 736, 737
Toyonobu (Ishikawa) 31-34
Unkan 980
Unknown 23-26, 61, 490-492, 728, 729, 739, 979
Utamaro (Kitagawa) 89-116, 309-346, 548-584, 806-839
Yoshi-iku (Utagawa) 241
Yoshikazu ” 246-249
Yoshitora ” 243, 244
Yoshitoshi ” 242, 735
Yoshitsuya 245

CATALOGUE

FIRST SESSION

MONDAY AFTERNOON, FEBRUARY 6, 1922

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:00 O'CLOCK

Catalogue numbers 1 to 249

HISHIKAWA MORONOBU

The first of the print designers. Born about 1625; died 1695. Studied under his father Hishikawa Kichizaemon Michishige, a celebrated embroiderer who was also a skillful painter and designer.

1 **Under Observation.** A woman lying upon the floor of a room, looking out from behind a two-fold screen at a pair of lovers who are embracing each other. Sumi-e, carefully colored by hand. Not signed.

Size, 10¾ x 11¾ inches. Fine impression, in fine condition; the paper beautifully toned by exposure to the light.

TORII KIYONOBU I

Son of Torii Kiyomoto. Personal name Torii Shobei. Born 1664; died August 22, 1729.

2 **Scene from a Drama.** The second Ichikawa Danjūrō as Watanabe no Tsuna, standing, looking down at the first Matsumoto Kōshirō, who, as Sakata Kintoki is lifting a heavy go table held upon his right shoulder: drama "Kadomatsu Shitenno," Nakamura theatre, February, 1726. Danjūrō played the rôle of Watanabe no Tsuna in 1720 also, but this print appears to be of the later date. Hand-colored print (Urushi-e). Signed, Torii Kiyonobu.

Size, 12¼ x 6 inches. Fine impression, in very fine condition.

3 **Scene from a Drama.** The first Ichikawa Monnosuke as a man holding a clam-rake, and Sodesaki Iseno as a woman holding a

basket, standing on the sands by the sea at low tide. Urushi-e. Signed, Torii Kiyonobu.

Size, 12¼ x 6 inches. Fine impression, in fine condition. See illustration.

No. 3

No. 4

TORII KIYOMASU

Eldest son of Torii Kiyonobu I, whom he succeeded as the head of the Torii line. Date of birth unknown; died January 4, 1764.

4 **Scene from a Drama.** The second Ichikawa Danjūrō in the rôle of Soga no Jūrō, and Sodeoka Shōtarō as Ōiso no Tora, who is seated before a manaita (chopping board) and is swinging an axe to cut off the head of a white crane that lies upon the board. Probably a

scene from "Hanabusa Funjin Soga," performed at the Ichimura theatre in February 1733 (Spring of Kyōhō 18). Urushi-e. Signed, Torii Kiyomasu fude.

Size, 12⅜ x 5¾ inches. Fine impression, in fine condition. See illustration.

No. 5

KONDŌ KATSUNOBU

Little is known about this artist save that he worked in the third decade of the eighteenth century. The prints designed by him were few in number and are very rare, but of much distinction.

5 **The Woman in Black.** A Buddhist nun turning to speak to two girl attendants who are following her. She wears a shade hat and a

kimono of black rinzu (satin damask). Urushi-e. Signed, Kondō Katsunobu.

Size, 12¼ x 5⅞ inches. Good impression, in fine condition. See illustration. Illustrated also on Plate XLIV of the Vignier-Inada Catalogue of "Estampes Japonaises Primitives."

TORII KIYOTADA

Pupil of Kiyonobu. Worked in the second and third decades of the eighteenth century. Dates of birth and death unknown.

6 **Nakamura Kichibei** in the rôle of a tori-sashi (bird catcher). Urushi-e. Signed, Torii Kiyotada.

Size, 12⅜ x 6¼ inches. Good impression, in fair condition.

OKUMURA MASANOBU

Reputed to have been a pupil of Torii Kiyonobu I, but tutelage not certainly known. Personal name Okumura Genpachi. Born about 1685; died March 29, 1768.

SIX SUMI-E PRINTS FROM AN UNNAMED SET

The set was issued in an orihon (folding album) and probably bore a title of some sort. Only the end sheet (see No. 9) was signed. The blocks turned up about twenty-five years ago and found permanent lodgment in the Louvre after several impressions had been taken from them on old paper. The impressions here listed do not appear to belong in this modern category, though the color of the ink with which they are printed is unlike the deep black of the sumi used in Masanobu's time. They are printed on thick old paper, size 11 x 15⅝ inches, and all are in good condition.

7 **Street Scene in the Yoshiwara.** At the right a samurai, who may be an official inspector, as his face is not masked, has just entered the precinct through the great gate. Walking toward him at the left is an oiran followed by a kamuro and a matron. Not signed.

8 **Entertaining Two of the Fortune Gods.** Toshitoku, Daikoku, and a yūjo seated on the veranda of a house by the sea, on a moonlight evening. The woman plays upon a samisen to entertain her guests while Daikoku, who is merry from drinking much saké,

leans forward and lets a kamuro stand upon his back that she may place a small stand supporting two bottles of saké upon the top of Toshitoku's elongated cranium. Not signed.

No. 9

9 **Signing the Screen.** An artist, presumably Masanobu himself, seated before a two-fold screen bearing an ink-landscape, signing the painting (and incidentally the series of prints) "Okumura Masanobu fude," while a young man and a girl seated by his side look on, and the girl hands her companion a folded love letter. As the series is one of Masanobu's comparatively early works, the accuracy of this self-portrait, which depicts a middle-aged man with a stubbly beard and wearing eye-glasses, is open to question.

10 **Plying Shōjō with Saké.** An oiran seated by a huge jar of saké is offering large cups of the beverage to two shōjō, who have been made drunk with it and are rolling about on the floor beside her. Shōjō are mythical red-haired creatures supposed to live at the sea-shore and to be inordinately fond of saké. From this myth, the custom has arisen in Japan of saying, "There goes a shōjō," when one sees a drunken man. Not signed.

11 **Daikoku's Real Attendants.** Daikoku seated by a bale of rice, against which his magic tsuchi (mallet) rests, discovers that instead of white rats as attendants he has an oiran and her kamuro, who emerge as he opens his bag of precious things. Not signed.

12 **A Trial of Strength.** An oiran reclining upon the floor, watches her kamuro and Sakata Kintoki, celebrated for his enormous strength, grasping the ends of a bag of sweetmeats, each trying to pull it away from the other. Not signed.

13 **Portrait of Tenjin Sama.** The famous ninth century noble Sugawara no Michizane attired in his robes of state as Udaijin, or minister of the right, to the Emperor Daigo. Through the false accusation of his bitter enemy, Fujiwara no Tokihira, the minister of the left, who is known also as Shihei, he was banished to Tsukushi in A. D. 901. Twenty years after his death he was re-established in all his dignities, and has since been honored under the names of Tenjin Sama and Kanshōjō. Hand-colored print. Signed, Hogetsudō Tanchōsai, Okumura Shinmyō Bunkaku Masanobu Kin (respectfully) Zu (drawn).

Size, 12¾ x 9½ inches. Good impression, in good condition. It is, however, only the lower two-thirds of a kakemono-e. On the upper part a pine tree and a blossoming plum branch extend across the field. The entire composition is illustrated on Plate XXXV, V.-I. Catalogue of Primitives.

14 **Saigyō-Hōshi Contemplating Mount Fuji.** The famous Buddhist monk is shown seated looking up at the peak of Fuji. He lived from 1118 to 1190. Before he became a bozu, he was a samurai named Satō Norikiyo. Urushi-e. Signed, Okumura Masanobu.

Size, 12¾ x 5½ inches. Good impression; somewhat damaged in the upper corner at the right where a thin layer has been stripped from the surface of the paper.

15 **Time for Refreshments.** A maid bringing rice cakes on a small stand to a man and a woman reclining on the floor of a room with a kettle of saké by their side. Sumi-e. End sheet of an orihon. Signed, Nihon Gwa-ko (Japanese artist) Okumura Masanobu.

Size, 11 x 16 inches. Fine impression, in fine condition.

16 **An Actor of Women's Rôles.** Hayakawa Shinkatsu as a keisei (designation, in the Fujiwara epoch, of a high-class courtesan). Urushi-e. Signed, Okumura Masanobu.

Size, 12⅜ x 6 inches. Late impression, in good condition. Color very fine. See illustration.

No. 16

No. 17

17 **Sanjo Kantarō** as an elaborately dressed keisei standing facing toward the left. Left-hand sheet of a hoso-e triptych entitled "Edo Iroko." Urushi-e. Signed, Okumura Masanobu shō-hitsu (true brush).

Size, 12¼ x 5½ inches. Fine impression, in very fine condition. See illustration.

No. 18

No. 19

18 **The First Sanogawa Ichimatsu** as a waitress at the Fuji no Cha-ya (The Wistaria Tea-house). As Ichimatsu's first appearance on the Edo stage was in December 1741, and by the end of the next year the printed beni-e had almost entirely superseded the urushi-e, the date of this print is probably early in 1742. Urushi-e. Signed, Okumura Masanobu fude.

Size, 11⅞ x 5⅞ inches. Fine impression, in very fine condition. See illustration. Illustrated also on Plate XXVII, V.-I. Catalogue of Primitives.

19 **A Big Bokudō.** A common sight in old Japan was the bokudō, or herd-boy, riding upon a water-buffalo ox, and playing upon a flute. Here a full-grown youth is depicted seated crosswise upon a black and white carabao, and accompanied by two boys, one of

whom leads the ox, while the other carries a rake and has a basket slung upon his back. Beni-e. Signed, Okumura Bunkaku.

Size, 12⅝ x 5¾ inches. Good impression, much faded, but otherwise in fair condition. See illustration.

No. 20

20 **Scene from a Drama.** The eighth Ichimura Uzaemon in the rôle of Taira no Koremochi, and the first Arashi Koroku, a famous impersonator of women's rôles, as Makomo no Mae, in "Shusse Momiji-gari," the Kaomise (New-year opening) play at the Ichimura theatre, December 1747. Beni-e. Signed, Shōmei (real signature, i.e., genuine design), Hogetsudō Okumura Bunkaku Masanobu Shō-hitsu (true brush). At the foot of the print is an inscription cautioning the public against buying deceptive imita-

tions of his prints that were on the market, and stating that none should be accepted as from his hand unless bearing his signature.

Size, 11¾ x 5½ inches. Fine impression, in good condition save that the beni is much faded. See illustration. Illustrated also on Plate XLIV of the V.-I. Catalogue of "Primitives."

No. 21

No. 22

21 **Enjoying a Summer Breeze.** A young woman in thin summer garments that are thrown off above her waist for greater coolness, seated on a bench, fanning herself and looking at sparklers she is setting off in a small koro placed by her side. Behind her the branches of a willow tree wave in a strong breeze. Beni-e. Signed, Hogetsudō Okumura Bunkaku Masanobu.

Size, 12 x 5⅝ inches. Late impression, in fine condition save for some small moth holes; color good. See illustration.

22 **A Famous Beauty.** Sotōri-hime, younger sister of the Empress Osaka no Ōnakatsu-hime, wife of Inkyō-tenno (412-453), standing in a parlor, holding a poem slip in her hand. Middle sheet of a triptych entitled "Waka no San Jin," i.e., Poems by three great people. Beni-e. Signed, Hogetsudō Okumura Masanobu shō-hitsu.

Size, 11¼ x 5½ inches. Good impression, in fine condition except for the fading of the beni which now shows only faintly. See illustration. Illustrated also on Plate XLI of the V.-I. Catalogue of "Primitives."

No. 23

UNKNOWN

23 **Street Scene in the Yoshiwara.** View looking down the Naka no Chō, the main street of the licensed quarter as it was about 1740. Large hand-colored print. Not signed, but it is probable that a signature was printed upon the margin at the right, which has been trimmed off. In the V.-I. Catalogue of Primitives, where it is illustrated on Plate XXX, it is attributed to Okumura Masanobu.

Size, 17 x 25⅛ inches. Good impression, in good condition. See illustration.

24 **Two Actors as Manzai.** Manzai, the equivalent of banzai (hurrah! long-life!) is a term used to designate strolling entertainers at New Year's. They travelled in pairs. One of them made jokes and witty sallies while the other played upon a drum called a tsuzumi, and both varied the entertainment by dancing. Urushi-e. Unsigned.
Size, 11⅞ x 6 inches. Fine impression, in fine condition.

No. 25

25 **A Dai-shō Calendar for 1747.** The first Onoe Kikugorō as a woman standing in a parlor, before the tokonoma, holding across her shoulder a bamboo branch decorated for the Tanabata festival, seventh day of the seventh month. Instead of poems, the slips of paper attached to the branch bear the numerals of the dai and shō (large and small months) of the hare year 1747 and the names of their zodiac signs. Beni-e. Not signed.

In the V.-I. Catalogue of Primitives, this print is attributed to Okumura Masanobu. The drawing and treatment are quite in his style, but in view of the statement made by him on the print No. 20 in this collection, that his signature was placed upon all prints designed by him, and that deceptive imitations of his prints were being offered for sale, the writer of this catalogue prefers to leave the question of the attribution an open one, noting, however, that this print was probably issued several months earlier than the print upon which the warning appeared. The inscription "Teigetsudō," or "Jōgetsudō"—it may be read either way—that appears near the foot of the print at the left, is perhaps the studio, or fancy name of a follower or imitator of Masanobu; or it may be the designation of a society for the members of which the print was issued.

Size, 11¾ x 5⅝ inches. Fine imression, in good condition. See illustration. Illustrated also on Plate XLI of the V.-I. Catalogue of Primitives.

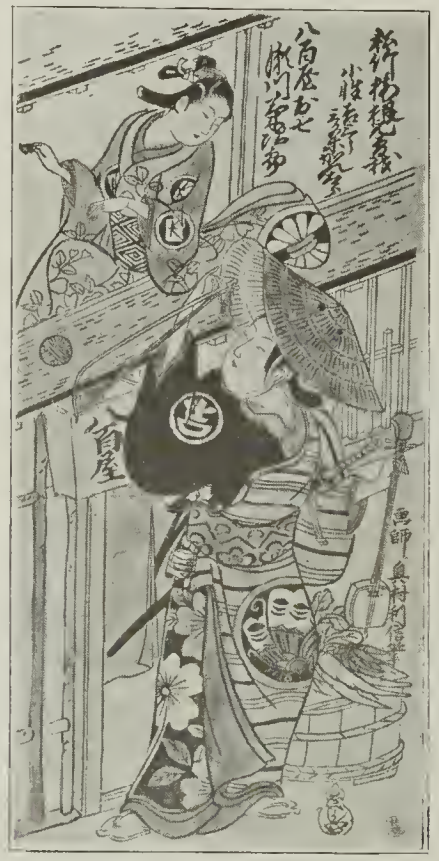
26 **Very Truly Yours.** Standing figure of a woman, drawn in outline with free brush strokes, those that form her garments making also the words of polite phrases commonly used in ending letters. Sumi-e. Unsigned.

The drawing of this interesting and attractive print is in some respects like that of the first Torii Kiyonobu, but the writer of this catalogue hesitates to make any attribution.

Size, 10⅝ x 5½ inches. Fine impression, in fine condition. See illustration.

From the collection of the Vicomte de Sartiges

No. 26



No. 27

No. 28

OKUMURA TOSHINOBU

Son and pupil of Okumura Masanobu. Worked from about 1725 to 1742. The dates of his birth and death have not been ascertained.

27 **Scene from a Drama.** Sanjo Kantarō as the kosho (page) Kichisaburō, and Segawa Kikujirō as Yao-ya O Shichi, in the drama "Sho-Chiku-Bai Nemoto Soga." O Shichi sits in a second-story window of her father's grocery, and her lover, who has come to serenade her, stands in the street below. The date of the performance has not been learned, but it is probable that it was at the Nakamura theatre in 1738. Urushi-e. Signed, Okumura Toshinobu fude.

Size, 12⅜ x 6 inches. Fine impression, in nearly perfect condition. See illustration.

No. 29

No. 30

28 **Scene from a Drama.** The first Sawamura Sōjūrō as a samurai standing just within the great gate of the Yoshiwara, holding a straw hat and looking down at Sanjo Kantarō who impersonates a courtesan seated, holding a drawn sword. Urushi-e. Date, about 1735. Signed, Yamato gwa-ko (Japanese artist) Okumura Toshinobu fude.

Size, 11⅞ x 6 inches. Fine impression, in very fine condition.

29 **A Puzzle Picture.** An owl perched upon the handle of a hoe, holding in his beak a pipe and a tobacco pouch. A farmer's bacho kesa (straw hat with bamboo-sheath surface) lies on the ground, and six sparrows (i.e., roppa, or six birds) flit about overhead. The picture is a rebus, as yet unsolved. Urushi-e. Signed, Yamato gwa-ko Okumura Toshinobu fude.

Size, 11⅝ x 6⅛ inches. Good impression, in good condition. See illustration. Illustrated also on Plate LIII of the V.-I. Catalogue of Primitives.

NISHIMURA SHIGENAGA

Little is certainly known about Shigenaga save that he kept a tea-house in Tora Abura Chō for a time, and later established himself in the Kanda district as a publisher; and that he was the master under whom several of the foremost artists of the Ukiyoe school were trained. He is said to have been born in 1697, and to have died in 1756.

30 **A Pair of Ducks.** One of the birds stands on the rocky bank of a winding river, the other is swimming in the stream. Urushi-e. Not signed.
Size, 13⅛ x 6 inches. Good impression, in good condition, somewhat toned. See illustration, p. 29.

ISHIKAWA TOYONOBU

Pupil of Nishimura Shigenaga. Early name Magosaburo. First studio name Nishimura Shigenobu. Later used the names Meijodō Shuha, Tanjodō, and Ishikawa Toyonobu. Born 1711; died June 16, 1785.

31 **Young Woman Opening an Umbrella.** She wears a kappa (overcoat) having a pattern of ivy leaves and tendrils. Hand-colored print. Signed, Tanjodō Ishikawa Shuha Toyonobu zu. Seals, Ishikawa and Toyonobu.
Size, 27 x 6⅛ inches. Fine impression, in fine condition, save for a stain near the girl's head. See illustration.

31a **The First Nakamura Kumetarō** as a woman hanging a kimono on a pole to air. Above is an ode entitled "Saifu no Rakugan" (The Alighting Geese of a Purse).

Upon me fall the glittering dews
Even as on the alighting geese.

Small three-color print. Signed, Ishikawa Toyonobu fude.
Size, 10½ x 2⅞ inches. Good impression, in poor condition.

32 **Mizuki Tatsu-no-suke,** an actor from Kyōto who came to Edo in December 1758 for a short time only and played at the Nakamura theatre. He is here represented in the rôle of Nuregami no Koman. Three-color print. Signed, Ishikawa Toyonobu fude.
Size, 15⅜ x 6¾ inches. Good impression, condition onty fair, somewhat stained and moth-eaten, but fine in color.

No. 31

33 **Two Girls Struggling for a Theatre Programme** while seated on a bench by a winding stream. Beni-e. Signed Ishikawa Toyonobu fude.

Size, 12¼ x 5⅝ inches. Good impression, in good condition. See illustration. Illustrated also on Plate XLVIII of the V.-I. Catalogue of Primitives.

No. 33

34 **Two Popular Actors.** The First Nakamura Kumetarō as a youth carrying on his back a girl impersonated by the first Sanogawa Ichimatsu. These actors were in the company at Nakamura-za in 1750. Beni-e. Signed, Meijodō Ishikawa Shuha Toyonobu fude.

Large oban. Size, 17 x 12¼ inches. Good impression, in good condition.

TORII KIYONOBU II

A pupil of Kiyonobu I concerning whom little is definitely known save that he worked from about 1730 until about 1758. Although the excellence of the prints designed by him clearly shows that he was a worthy successor of the first Kiyonobu the fact that he is not mentioned in the Torii family records indicates that his assumption of the Kiyonobu name was not authorized by Kiyomasu who, after the death of his father in 1729, became the head of the family and of the Torii line of artists.

35 **Scene from a Drama.** The second Ichikawa Danjūrō (then known as Ichikawa Ebizō) as Watanabe Minbu; the first Segawa Kikunojō as O Some; and the first Sanogawa Ichimatsu as Hisamatsu. Date probably 1745 or 1746 when the three actors were playing together in the company at Nakamura-za. Beni-e. Signed, Torii Kiyonobu fude.

Size, 11¾ x 5⅝ inches. Fine impression, faded and slightly toned.

TORII KIYOMITSU

Second son of Kiyomasu, and third head of the Torii line. Born 1735; died May 11, 1785.

36 **Matsumoto Shichizō** in the rôle of Konami, daughter of Honzō. This was probably in the drama "Kanadehon Chūshingura" at Nakamura-za in June 1765, when he also appeared as Yuranosuke. In December of that year he became the fourth Iwai Hanshirō. Three-color print. Signed, Torii Kiyomitsu gwa.

Size, 11⅝ x 5⅜ inches. Late impression, good condition.

From the Vicomte de Sartiges collection

37 **The Second Segawa Kikunojō** as the tea-house waitress O Nui, in "Ono no Tōfū Aoyagi Suzuri," at Nakamura-za, autumn of 1758. Beni-e. Signed, Torii Kiyomitsu gwa.

Size, 12 x 5½ inches. Late impression, in good condition.

From the Vicomte de Sartiges collection

38 **The Second Segawa Kikunojō** in the rôle of Onoe no Mae, daughter of Abe no Sadato. Three-color print. Signed, Torii Kiyomitsu fude.

Size, 12 x 5½ inches. Good impression, in very fine condition.

39 **The Second Bandō Hikosaburō** as Soga no Jūrō, standing under a willow tree. Drama, "Sakimasu Hana Aioi Soga," performed at the Ichimura theatre from March 21, 1766. Beni-e. Signed, Torii Kiyomitsu fude.

Size, 12¼ x 5½ inches. Fine impression, condition almost perfect. See illustration.

No. 39

No. 40

40 **The First Sanogawa Ichimatsu** in the rôle of Momozono, a young woman dressed in garments of rich brocade and holding a sheathed sword. Beni-e. Signed, Torii Kiyomitsu fude.

Size, 11⅞ x 5⅝ inches. Good impression, in beautiful condition, the beni softly faded. See illustration.

From the Vicomte de Sartiges collection

41 **The Second Bandō Hikosaburō** as Sanada no Yoichi in "Ume-ya Suisen Izu no Irifune" at Morita-za, December 1763. Three-color print. Signed, Torii Kiyomitsu gwa.

Size, 12 x 5½ inches. Good impression, in very fine condition. See illustration.

No. 41

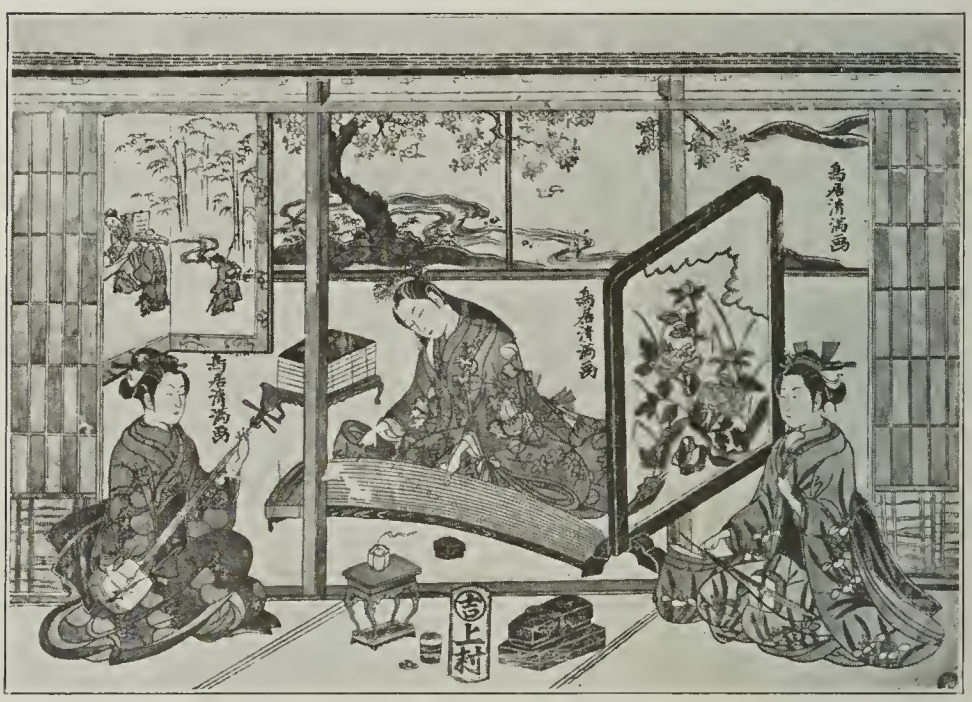
No. 42

42 **The First Onoe Kikugorō** as Soga no Tarō Sukenobu the gyōji (umpire in a wrestling match) in "Ume-ya Suisen Izu no Irifune" at Moritaza, December 1763. Three-color print. Signed, Torii Kiyomitsu-zu.

Size, 14⅜ x 6¾ inches. Fine impression, in very fine condition. See illustration.

43 **Three Women Musicians.** Seated in the middle of a large room a lady is playing a koto; at the right and left two young women are accompanying her on a kokyū and a samisen. Three-color print. Signed, Torii Kiyomitsu gwa in three places so it might, if desired, be cut into three hoso-e prints.

Size, 11⅞ x 16½ inches. Fine impression, in very fine condition save for a few moth holes. See illustration. Illustrated also on Plate LVI of the V.-I. Catalogue of Primitives.



No. 43

44 **The Second Bandō Hikosaburō** in the rôle of Kudō Kinseki-maru, the gyōji. Kiyomitsu drew many portraits of this promising young actor who died in 1768 in his twenty-eighth year. Print in Indian red, blue, and black. Signed, Torii Kiyomitsu gwa.

Size, 11¾ x 5⅝ inches. Late impression, trimmed about a half inch at the foot.

45 **Scene from a Drama.** The first Nakamura Sukegorō as Sakata no Kintoki, and the second Segawa Kikunojō as Fujitsubo, a woman

toy-vendor, in "Hana no Ō Edo Chichibu Junrei," at Ichimura-za, autumn of 1762. Three-color print. Signed, Torii Kiyomitsu gwa.

Size, 12¼ x 5½ inches. Fine impression, in very fine condition.

46 **Sugawara no Michizane** mounted on a carabao ox led by an aged attendant, under a blossoming plum tree at sunrise on New Year's morning. Mizu-e (water print) in pale blue (now faded to a neutral tint), beni, and olive green. Signed, Torii Kiyomitsu gwa.

Size, 12¼ x 5¼ inches. Fine impression, in good condition save for the fading of the blue pigment.

TORII KIYOHIRO

Pupil of Kiyomasu. Date of birth unknown; said to have died in 1776.

47 **Young Woman Holding a Cat.** Probably a portrait of the second Segawa Kikunojō. This is indicated by the peculiar hair ornaments and by the wreath of flowers and a butterfly at the top of the print, the butterfly being Kikunojō's kai-mon or personal badge. Printed in beni and blue. Signed, Torii Kiyohiro fude.

Size, 11¼ x 5⅜ inches. Good impression, in good condition.

48 **Waiting for Winter to Pass.** Two young women in a parlor; one taking a book from a box on a shelf, the other lying upon the floor with a volume open before her. In characters scattered over the background is a short ode upon the tediousness of winter occupations. Beni-e in beni and blue. Signed, Torii Kiyohiro fude.

Size, 12¼ x 5⅝ inches. Good impression, in good condition. Illustrated on Plate LXIII of the V-I. Catalogue of Primitives.

TORII KIYOTSUNE

Pupil of Kiyomitsu. Dates of birth and death not known. Worked about 1764—1775.

49 **Scene from a Drama.** Onoe Tamizō as a woman lying in her bed and reading a letter, one end of which is held by a man, impersonated by the second Nakamura Sukegorō, who stands behind a screen that entirely conceals his face. Signed, Kiyotsune gwa.

Size, 11¼ x 5¼ inches. Good impression, the colors much faded.

SUZUKI HARUNOBU

Pupil of Nishimura Shigenaga. Born about 1730; died July 7, 1770.

50 **Tadamori and the Lamplighter of Gion.** This print is an illustration of a famous story. On a dark night when it was raining hard, Shirakawa no In, a noble related to the Emperor, went to visit his mistress who lived in Gion wood. As his attendants waited for him they were startled by the apparition of a creature flitting through the wood. Its hair stuck out like needles and it carried a bright light in one hand and what appeared to be a wooden mallet in the other. When Shirakawa was told about this he ordered Taira no Tadamori to capture the strange creature, which he did, but it proved to be only an old shichō, or attendant at the Gion shrine, wearing a very dilapidated straw hat, and going about filling the lanterns with oil and lighting them. Mizu-e (so-called water print). Signed, Harunobu gwa.

Size, 11⅞ x 5½ inches. Fine impression, in remarkably fine condition.

From the Vicomte de Sartiges collection

51 **A Japanese Moso.** Moso is the Japanese pronunciation of Meng Tsung, a Chinese of the third century whose devotion to his aged mother caused him to go, weeping, to a bamboo grove when, in the depth of winter, she had expressed a craving for a soup made from succulent young shoots. There, to his surprise and delight, several fine shoots appeared before him, bursting through the frozen ground and its mantle of snow. Series: Ni-jū Shi Ko, i.e., "Twenty-four Paragons of Filial Piety." Mizu-e. Not signed.

Size, 11 x 5⅜ inches. Fine impression, in fine condition despite the fading of the blue.

From the Vicomte de Sartiges collection

52 **Two White Hares** by a hagi bush on the bank of a stream on a moonlight night. Mizu-e. Not signed.

Size, 13 x 6 inches. Fine impression, in poor condition, faded and several holes have been patched, not very skilfully.

From the Vicomte de Sartiges collection

53 **Hitomaro at Akashi Beach.** Illustration of a poem by Kakimoto no Hitomaro who is represented standing upon the sands at Akashi at sunrise. Mizu-e. Signed, Harunobu gwa.

Size, 12⅛ x 5¼ inches. Fine impression, faded, but in good condition otherwise.

No. 54

54 **An Onna Urashima Taro.** Here, instead of the old fisherman of the popular legend, Harunobu depicts a young woman with a fishing rod held across her shoulder being carried away to the Ryū-gu, or palace of the Dragon King of the Sea, mounted on the back of a Minogame, or ancient tortoise, with its back overgrown with sea-weeds that trail behind like a hairy tail. Not signed. Second state. In the first state the print is a Dai-shō calendar for 1765. This is a re-issue with the calendric numerals removed, and printed in different colors. An impression of the first state, formerly owned by the writer of this catalogue, is now in the collection of William S. and John T. Spaulding.

Size, 7⅜ x 10 inches. Fine impression, slightly trimmed down, otherwise in good condition. See illustration.

No. 55

55 **Nurioke no Bosetsu.** "Evening snow on the nurioke." This is Harunobu's title for the picture though it does not appear upon the print and only upon the wrapper in which the series, "Zashiki Hakkei," i.e., Eight Parlor Views, was enclosed. A youth and a girl are shown seated in a parlor making floss silk into wadding and drying the sheets upon small dome-shaped furnaces called nurioke. Not signed.

Note.—None of the early impressions of the prints of this series were signed by Harunobu, but his name was printed upon the wrapper of the packets issued by the Shokakudō publishing house in Yokoyama chō. Some sets, however, were distributed by Kyosen. One of these, including the wrapper, is in the collection of Alexander Moslé of Leipzig. The prints are reproduced in the

illustrated catalogue of selections from his collection published in June 1914. Each print and also the wrapper is inscribed "Kyosen."

Size, 10⅝ x 8 inches. Good impression in good, though not immaculate, condition. See illustration.

56 **A Dai-Shō Calendar for 1765.** An oiran standing in a parlor looking down at a diminutive manikin who is covered with a towel and is running off with an inro and a money purse. The numerals of the "small months" of the year 1765 are worked into the pattern on the woman's obi. Not signed.

Size, 11 x 7⅞ inches. Fine impression, in poor condition.

From the Vicomte de Sartiges collection

57 **A Woman Fan Vendor.** She carries a tall case of boxes strapped to her back, and turns to offer some of her wares to two bokudō (herd boys) who are on foot and carry their baskets upon their backs. Dai-shō calendar for 1765. The name of the year and its eto, or designation according to the sexagenary cycle, ornament the kimono of one of the boys. The numerals for the shō, or small months, appear upon the woman's obi. It is not signed by the artist, but is inscribed "Kyosen Ren," which is undoubtedly the name of the Dai-shō society for the members of which the print was made. It is also inscribed "Choko (engraver) Mori no Sōgyoku," and "Shibafusa kō." As the character used for "kō" signifies "made," there has been considerable doubt as to the precise meaning that should be attached to it when appended to names placed upon calendar prints for 1765 or 1766. Here it hardly seems possible to question that it indicates the printer.

Size, 10¼ x 7¾ inches. Fine impression, in poor condition.

From the Vicomte de Sartiges collection

58 **A Young Woman** in thin summer garments seated on a wooden bench on the bank of a river. Left-hand sheet of a diptych. Not signed.

Size, 11 x 8 inches. Fine impression, in poor condition, soiled.

No. 59

KOMATSUKEN

Komatsuken was one of the brush names of an artist named Sanuemon who was the proprietor of the Komatsu-ya drug shop in Iida Machi. It is probable that he is identical with the artist who signed as Tomikawa Fusanobu. So far as known, the prints that he designed were all Dai-shō calendars for 1765 or 1766.

59 **Rosei's Dream.** The Chinese legend that this print illustrates, has many versions. These differ, however, only in details. It is said that in the year A. D. 702 a Taoist sage stopped for refreshment at an inn, and, while waiting for some millet-porridge to be cooked he listened to the plaint of a lad named Lu Shêng (known to the Japanese as Rosei) who bitterly resented his humble lot. The sage then handed him a pillow and bade him rest his head upon it.

He did so and instantly fell asleep to dream that he had gained the highest honors at the public examinations, had acquired great wealth, and had become a Minister of State. Then he awakened to find that the porridge was not yet fully cooked, and, turning to the sage, he thanked him for thus showing him the transitory character of earthly possessions.

This print is a Dai-shō calendar for 1765. The numerals for the dai, or large months, form the caligraphic outlines of Rosei's red robe; those for the shō, or small months, appear as shading upon the roof of the canopy over his bed. Signed, Komatsuken gwa, and, at the left, by the printer Seiichitei, Nijū kō. Seal: Sei-kō. The reading "Nijū" is not free from doubt.

Size, 11 x 7¼ inches. Fine impression, in perfect condition. See illustration.

TANAKA MASUNOBU

Nothing is certainly known about this artist's life. He worked from about 1730 to about 1770. His early prints are in the style of the Torii artists and that of Okumura Masanobu; in his later ones he followed the style of Harunobu.

60 **The Persimmon Picker.** A young woman standing on a veranda rests one foot on the chozubachi and reaches up to pluck a ripe persimmon for her pet monkey that clings to her skirts and eagerly awaits the delicious fruit. Signed, Masunobu gwa.

Hashira-e. Size, 26¾ x 4½ inches. Fine impression, in fair condition.

UNKNOWN

61 **An Heroic Feat.** Ōnamuchi no Mikoto killing the Ō tori, i.e., "the great bird," a gigantic eagle, on a cliff by the sea. Ōnamuchi, known also as Ōkuninushi, and by various other appellations, is a legendary hero named in the early chronicles, and said to have been a son of Susano-o, who is deified as the Shintō god of the sea.

Dai-shō calendar for 1765. The numerals for the large months of that year are inscribed upon the warrior's leather girdle. Not signed.

No. 61

Size, 9⅛ x 12⅛ inches. Fine impression, in fine condition. See illustration. Illustrated also on Plate XXXV of the V.-I. "Harunobu, Koriusai, Shunsho" Catatogue.

ISODA KORYŪSAI

Pupil of Shigenaga, then of Harunobu. Was of samurai rank. Personal name Isoda Masakatsu. Earliest studio name Haruhiro. Dates of birth and death not known. Worked as a print designer from 1768 to 1786, though he did not design many after 1780.

62 **The Pet Monkey.** A woman running about a room and playing with a monkey that lies on its back on the floor and clings to her skirt. Signed, Koryūsai gwa.

Hashira-e. Size, 26⅛ x 4⅝ inches. Fine impression, in fair condition.

63 **The Real Jo and Uba.** In place of the mythical old man and woman, the spirits of the pine trees of Sumiyoshi and Takasago, a young

man is depicted standing close to a large pine, holding a besom, and, on the other side of the tree, a young woman holding a rake. Signed, Koryū gwa.

Hashira-e. Size, 26¾ x 5 inches. Good impression, in fair condition.

64 **Ebisu Catching a Tai.** A young woman stands in a boat beside the Fortune God who bends over to haul in a large fish that he has hooked. Not signed.

Hashira-e. Size, 27⅛ x 4½ inches. Fine impression, in good condition.

65 **Fumizuki.** The seventh month. An oiran seated on a veranda in early morning, a tooth brush in her hand, and a shinzō bringing her water in a shallow basin. Morning glories are in bloom on the sleeve fence before her. Series: Fūryū Jū-ni Ki no Hana, i.e., "Fanciful Flowers of the Twelve Seasons." Signed, Koryūsai gwa.

Size, 10⅛ x 7⅜ inches. Fine impression, in fine condition.

66 **The Sound of the Breeze.** Two young women, one seated on a veranda, the other standing before her. Beyond the sleeve fence is a winding stream, and an ode above says the breeze makes the ripples audible. Signed, Koryū gwa.

Size, 10 x 7⅛ inches. Fine impression, in good condition.

67 **The Flower-Hat Dance.** The geisha Kamekichi, Menami, and Hitoura of Daimonji-ya dancing with flower-decorated hats on their heads and in their hands, in a festival procession, in the year 1777. Series: Seiro Niwaka Kyogen, i.e., "Fanciful Plays of the Green Houses." Signed, Koryūsai gwa.

Size, 9½ x 7¼ inches. Fine impression, condition and color also fine.

68 **Washi no Bansho.** "The Vesper Bell of the Eagle." A youth seated before a tsuitate on which he has painted a picture of an eagle. A young woman stands by his side admiring the painting and calling his attention to the sound of the evening bell. Series: Meichō Zashiki Hakkei, i.e., "Eight Parlor Views of Birds." Signed, Koryū gwa.

Size, 10¼ x 7⅜ inches. Fine impression; faded.

TORII KIYONAGA

Pupil of Kiyomitsu whom he succeeded as the fourth head of the Torii line. Born 1752; died 1813.

No. 69

69 **Cooling Off at Nakasu.** A young man in black and two tayu with their kamuro (girl attendants) at a party in a tea-house on the shore of Edo bay in the Nakasu district. Right-hand sheet of a diptych. Series: Tōsei Yūri Bijin Awase. Signed, Kiyonaga gwa.

Size, 14¾ x 9¾ inches. Fine impression. Trimmed from 15 x 10 inches, otherwise in very fine condition. See illustration.

No. 70

70 **The Third Month: Viewing Cherry Blossoms at Gotenyama.** Two parties of geisha, each accompanied by a matron, strolling about under the trees. With the right-hand group is a taikomochi or professional jester. Series: Minami Jū-ni Ko, i.e., "The Twelve Months in the South," that is to say, in Shinagawa. This is the famous series of diptychs that are among Kiyonaga's finest works. Signed, Kiyonaga gwa.

Size, 14½ x 19¼ inches. Good impression, in fair condition, though slightly trimmed down. See illustration.

MITSU NO ASA

"The Three Mornings of the New Year Holidays." Six of the set of eight prints published on or about New Year's day in Tenmei 7, i.e., February 18, 1787. They were issued in a packet, and also in an album, with a sui-jo (literally an "intoxicated preface") by Tsurutayu, in which it is stated that Kiyonaga made the designs at the special request of Nishimura Yohachi, the proprietor

of the Eijudō print shop. Only the sheet depicting that shop (which is not included in this collection) was signed.

71 **The First Bath in the New Year.** A woman going to the bath room; another, who has come from it, seated, drying her cheek with the sleeve of her bath robe; and, in the foreground a girl playing mairi (bouncing ball), and an older girl having her hair dressed.

Size, 9½ x 14⅞ inches. Good impression. Trimmed from 10 x 15¼ inches; otherwise in good condition.

72 **First Archery Practice of the Year.** Young nobles trying their skill at the archery practice ground.

Size, 9⅜ x 14¾ inches. Good impression and condition, but trimmed down.

73 **The First Writing in the New Year.** Court ladies on the veranda of a palace, writing poems.

Size, 9½ x 14¾ inches. Good impression and condition, but trimmed down.

74 **The First Horseback Ride in the New Year.** A young samurai on a dappled gray horse passing the house where the members of his family and servants are seated.

Size, 9½ x 14¾ inches. Ordinary impression. Trimmed down; otherwise in fair condition.

75 **Making New Year's Calls.** Women of the Yoshiwara calling upon their sisters in the licensed quarter.

Size, 9¾ x 15¼ inches. Good impression, in fair condition.

76 **The Merchant's New Year.** He sits in the corner room of his house and is displaying a new ledger marked with the Eto of the year 1787 to two young people who are seated beside him. In the garden in the foreground two women, one of whom holds an infant, watch two girls play hanetsuki (battledore and shuttlecock).

Size, 9½ x 14¾ inches. Ordinary impression. Trimmed down; otherwise in good condition.

UTAGAWA TOYOHARU

Founder of the Utagawa line. Personal name Utagawa Masaki. Common name Shōjirō, later changed to Shinzaemon. Pupil of Toriyama Sekiyen (Toyofusa). Born 1734; died February 1814. He made a special study of linear perspective and designed many ukiye, or perspective pictures, seven of which are here listed.

77 **A Shintō Ceremony at Itsukushima.** Picture of the autumn festival in the "old room" at the Benten shrine. The buildings depicted are not now in existence. Signed, Utagawa Toyoharu gwa.
Size, 9¾ x 15 inches. Ordinary impression, in fine condition.

78 **Shin Yoshiwara Naka no Chō.** Night view looking down the middle street of the Yoshiwara through the great gate and along the road on the Nippon embankment. Signed, Utagawa Toyoharu gwa.
Size, 9⅞ x 14⅝ inches. Late impression, good condition.

79 **The Battle of Ichi-no-tani.** Yoshitsune leading the Minamoto cavalry down the steep hillside to attack the citadel in the rear, and the panic-stricken Taira warriors fleeing to their boats. Not signed, but the signature undoubtedly was upon the margin at the right which has been trimmed off.
Size, 9⅛ x 13 inches. Ordinary impression. Trimmed down; otherwise in good condition.

80 **The Rice Market at Nihon Bashi.** View through the gate, down the busy street with a row of warehouses on the left and a long building containing dealers' stalls on the right. Beside the gate in the foreground is an Inspector's office. Not signed; signature doubtless on the right-hand margin which has been trimmed off.
Size, 8¾ x 12½ inches. Late impression, fair condition.

81 **Edo Meisho Shin Yoshiwara.** View of the crowded middle street of the quarter looking in through the great gate. Signed, Utagawa Toyoharu gwa.
Size, 8¾ x 12¾ inches. Late impression, in very nice condition.

82 **Shin Yoshiwara Yūgure no Zu.** Twilight in the Yoshiwara. View looking in through the great gate. Signed, Utagawa Toyoharu gwa.
Size, 10 x 15 inches. Good impression; fine condition and color.

83 **The Seventh Act of Chūshingura.** View of the Ichimonji-ya seiro in the Gion quarter in Kyōto. Several of the scenes are depicted, being combined in one picture, a not uncommon device of Japanese artists to show events that occurred in sequence, as in this instance, where at the right Yuranosuke lets the end of the Lady Kaoyo's letter drop so that the spy Kudayu can read it, while he talks to O Karu seated above; then in the foreground in the middle, Heiemon is shown slashing Kudayu with a rusty sword while Yuranosuke holds him by clutching his hair; and at the left Rikiya is shown returning to Yamashina, and Kudayu's kago stands in waiting for him. Signed, Utagawa Toyoharu gwa.

Size, 9½ x 14¼ inches. Good impression, in good condition.

HOSODA EISHI

Pupil of Kano Eisen, and of an artist named Bunryūsai. Was of samurai rank. Real name Hosoda Jibukyō Fujiwara no Tokitomi. Besides the studio name Eishi he sometimes signed Chōbunsai. Born 1756; died August 1, 1829. Worked as a print designer from about 1788 to about 1800.

84 **Matsukaze no Ya-u.** Matsukaze and night rain. A woman seated by a koto, and, behind her, another woman rolling up a curtain. Series: Ukiyo Genji Hakkei, i.e., "Eight Popularized Scenes from the Genji Monogatari." Signed, Eishi-zu.

Size, 14⅞ x 9⅝ inches. Fine impression, in fair condition; small pieces torn from both corners at the right.

85 **Fair Temple Visitors.** A group of women and children in the precinct of Kinryūsan Buddhist Temple. Signed, Eishi gwa.

Triptych. Size, 14⅜ x 28⅜ inches. Good impression, in good condition.

86 **Cooling Off on the River.** A party of women in a great pleasure boat on the Sumida, and a smaller boat coming into view at the left. Signed, Eishi zu.

Pentaptych. Size, 14⅜ x 49 inches. Good impression, in very good condition.

87 **A Popular Beauty.** Large head and bust portrait of Hinazuru of Chōji-ya. Signed, Eishi zu.

Size, 14¾ x 9¾ inches. Fine impression, in good condition, slightly but very beautifully toned.

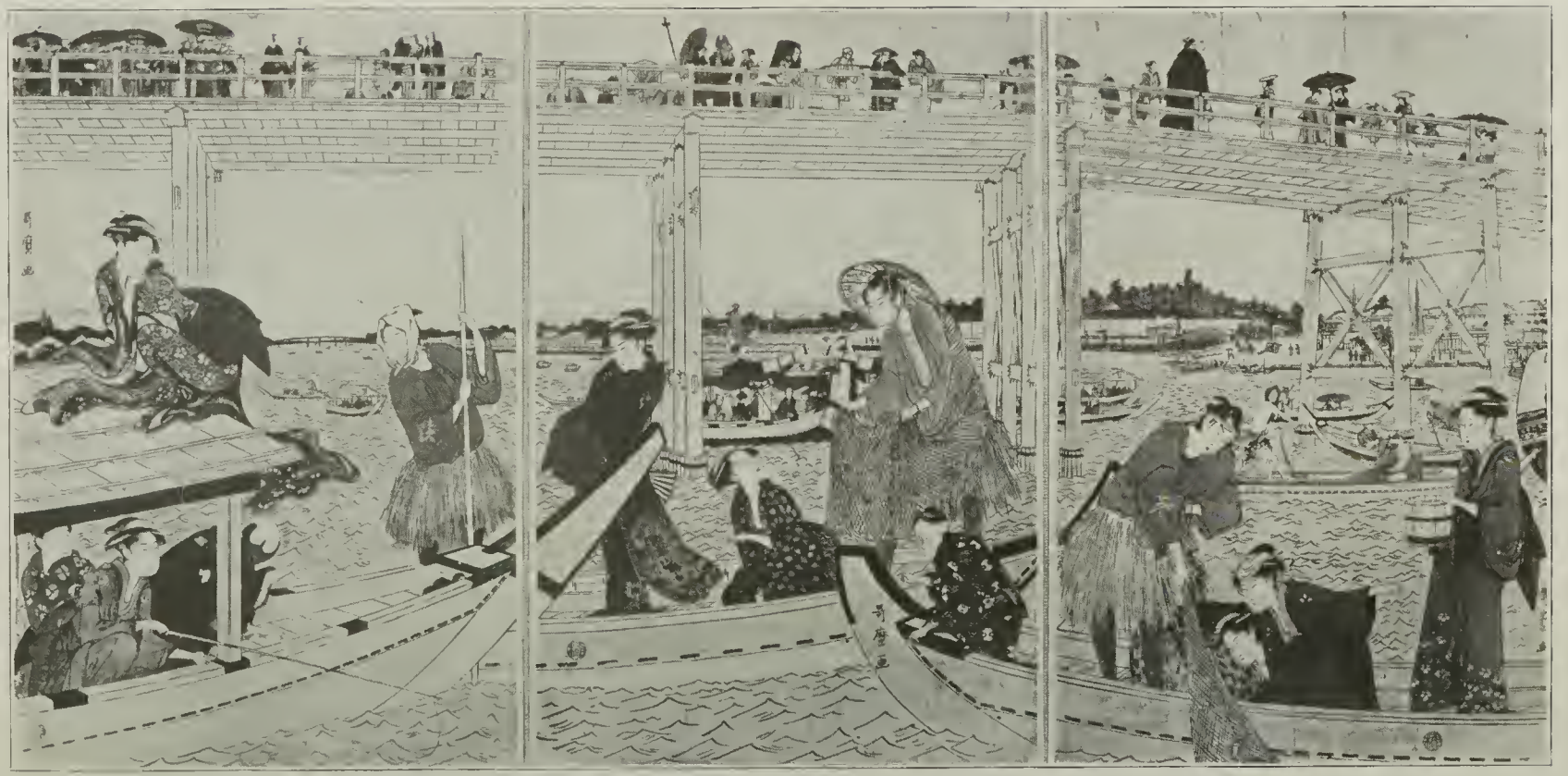
ICHIRAKUTEI EISUI

Pupil of Eishi. Worked in the Kwansei period. Nothing is known about his biography.

88 **Somenosuke of Matsuba-ya.** Large head and bust portrait of the tayu, who is admiring a large red peony that she holds with both hands. Signed, Eisui gwa.

Size, 14½ x 10¼ inches. Fine impression, in fine condition.

No. 89



No. 90

KITAGAWA UTAMARO

Pupil of Toriyama Sekiyen. Earliest studio name Toriyama Toyoaki. His personal name was Yusuke, and it is probable that Kitagawa was his family name, as it is given in his burial record. Born in 1753; died October 1806.

89 **Utamaro's Self-portrait.** This is introduced in a scene from Chūshingura. Instead of depicting Yuranosuke, the leader of the Forty-seven Loyal Ronin apparently leading a dissolute life at Ichimonjiya, in this print Utamaro represents himself in Yuranosuke's place, displaying his "conceited face," "by request," but, as the artist is reputed to have had a far from beautiful face, the fidelity of the self-portrait may be questioned. Series, Komei Bijin Mitate Chūshingura. Signed, Oju Utamaro, unubore gawo utsusu.

Size, 14⅛ x 9¼ inches. Fine earty impression. Trimmed from 15 x 10 inches; otherwise in very fine condition. See ittustration, p. 49.

90 **Pleasure Boats on the Sumida.** Many boats on the broad stream near Ryōgoku bridge which is shown thronged with people, some of whom stop to look down upon the gay scene below. Fishing parties occupy three boats in the foreground. An early work in the Kiyonaga manner. Signed, Utamaro gwa.

Triptych. Size, 15 x 30 inches. Fine impression, in fine condition. See illustration.

SHIOHI NO TSUTO

"Presents of the Ebb-tide," Utamaro's famous book of shells. Seven of the eight plates with which it was illustrated. Notable for the exquisite quality of the engraving and printing. Utamaro's name is given in the book, the pictures are not signed. Size, 10⅜ x 15 inches. Fine impressions, in good condition. From a good edition, but not the first.

91 **Ebb-tide at Shinagawa.** Men, women, and children promenading and gathering shells.

92 **Thirty-eight Shells** lying on the sea-bed.

93 **Twenty-four Shells,** including two large Awabi, or Sea-ears, that rest upon green seaweed.

94 **A Large Rock** encrusted with red and blue marine growths. Many shells attached to it and lying upon the sands near it.

95 **Nineteen Shells** of various kinds lying amid seaweed on the bed of the sea.

96 **Eighteen Shells,** six or seven kinds of as many shapes and colors.

97 **Seaweeds and Thirty Shells** strewn upon the sea-bed.

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98 **New Year's Buffoonery.** Two strolling manzai entertaining with jokes, dancing, and music, the women of a daimyō's household who are seated behind a screen with fine bamboo slats through the interstices of which their figures appear in silhouette. Signed, Utamaro gwa.

Size, 9¼ x 7⅛ inches. Good impression, in fine condition. Illustrated on Plate VIII of the V.-I. Utamaro Catalogue.

99 **Preparing for the Hina Matsuri.** A woman and her two daughters opening boxes and examining the dolls kept in them to see that they are in good condition for the festival. A symphony in black, blue, violet, and gray. Signed, Utamaro gwa.

Size, 9⅞ x 7¼ inches. Ordinary impression, in very fine condition.

100 **Joshoku Kaisho Tewazagusa.** Women's handiwork in silk-culture. The last three of the twelve prints of the series mounted to form a triptych. The entire series is so designed that by joining the sheets together, they form one picture. The three forming this triptych are: Washing and drying the floss silk, Spinning the yarn, and Weaving cloth. Signed, Utamaro fude.

Size, 14½ x 30 inches. Good impression, in fair condition, trimmed at the head and foot.

101 **Naniwa-ya O Kita.** The famous half-length portrait of the popular tea-house waitress carrying a bowl of tea on a black lacquer tray. Mica ground. Signed, Utamaro fude.

Size, 14⅞ x 9⅞ inches. Late impression, in poor condition.

102 **At the Naniwa Cha-ya.** A very tall geisha and her matron at the famous tea-house where O Kita offers the geisha a cup of tea. Printed above are three odes to "the daughter of the tea-house." Signed, Utamaro gwa.

Size, 15¼ x 10 inches. Good impression, in fair condition.

No. 103

103 **O Kita and a Geisha.** A later presentation of the same subject as that of the preceding lot. Large head and bust portraits of only two figures, the geisha and O Kita, who is offering her a bowl of tea. Signed, Utamaro fude.

Size, 14¾ x 9¾ inches. Very fine impression, in immaculate condition. See illustration.

104 **A Trial of Strength Between East and West.** Naniwa-ya O Kita at the right, representing the West, and Takashima-ya O Hisa at the left, representing the East, seated facing each other on a red rug trying to see which can pull the other over with the band of red cloth that encircles both of their necks. Two Yoshiwara women sit beside them watching the contest. Signed, Utamaro fude.

Size, 9¾ x 14⅝ inches. Good impression, in fine condition.

105 **Preparing to Write a Letter.** Shizuka of Tama-ya rolling up a long strip of letter paper and holding a brush between her lips. Series: Toji Zensei Bijin Soroi, i.e., "A Group of the Most Popular Beauties of Today." Signed, Utamaro fude.

Size, 15 x 9¾ inches. Good impression, in fair condition.

106 **Delivering a Love-letter.** A woman handing a folded letter to another woman who pauses while combing her hair, and a young boy seated upon her lap turns to view his face reflected in a mirror standing by her side. Signed, Utamaro gwa.

Size, 12⅝ x 8⅛ inches. Fine impression, in fine condition.

107 **Toi no Tamagawa.** The Tama river in the province of Settsu typified by women on the bank of a stream fulling cloth by the kinuta process of beating it with a wooden mallet. Series, Fūryū Mu Tamagawa. Signed, Utamaro fude.

Size, 14 x 9 inches. Ordinary impression, in fair condition.

108 **Koya no Tamagawa.** The so-called poisoned Tama river in the province of Kii typified by two women pilgrims standing on the bank of a mountain stream. Same series. Signed, Utamaro fude.

Size, 14 x 9¼ inches. Good impression, in good condition.

109 **The Gauze Kimono.** A tall woman standing looking down at her little son who has caught hold of the skirt of her silk gauze kimono and is looking through it where he has stretched it across his face, while his nurse holds him by his obi. Signed, Utamaro fude.

Size, 20½ x 7½ inches. Good impression. Has a few moth holes near the top edge; otherwise in good condition.

110 **Ujiori Sodachi.** "Shows his breeding even though poor." A youth bending over and talking to a woman who has just come from a

bath and has only a yukata about her, leaving her bust and one arm bare. Series: Kodakara Gei no Fushi. Signed, Utamaro fude.

Size, 14 3/8 x 9 1/8 inches. Fine impression, in fine condition.

No. 111

111 **Keichirō Hinazuru.** Full length standing figure of the tayu attired in her most gorgeous clothes. Signed, Utamaro fude.

Size, 12 5/8 x 8 3/4 inches. Very fine impression, in especially beautiful condition, though trimmed a little at the head and foot. See illustration.

112 **Umegawa and Chūbei.** Umegawa stands, tying her obi and looking down at her lover who is on the floor at her feet. Signed, Utamaro fude.

Size, 18 7/8 x 6 7/8 inches. Fine impression, in fair condition.

No. 115

113 **Too Much Saké.** A tall geisha who has imbibed too freely, being held up by another woman who clasps her in her arms from behind and helps her to walk along the bank of the Sumida river. Signed, Utamaro fude.

Size, 20⅜ x 7⅛ inches. Good impression, in fine condition.

114 **Blowing Up the Fire.** A tall oiran standing looking down at her kamuro who is kneeling, bending over a hibachi and blowing the charcoal fire to fan it into a flame. Signed, Utamaro fude.

Size, 20½ x 7⅜ inches. Fine impression, in fine condition, color especially good. See illustration, p. 60.

115 **Mono Omou Koi.** "Meditating about Love." Large head and bust portrait of a married woman who sits with her right hand resting against her cheek. Mica ground. Series: Kasen Koi no Bu. Not signed. This impression has neither the title, series title, nor the artist's signature, all of which appear on the impression in the Spaulding collection. A print of rare distinction.

Size, 14⅞ x 9¾ inches. Fine impression. Trimmed from 15 x 10 inches. In fine condition otherwise. See illustration. Illustrated also on Plate XXXIV of the V.-I Utamaro Catalogue.

116 **The Kitchen.** Right-hand sheet of the famous diptych showing a young woman seated before a kamedo, using a bamboo tube to blow up the fire, and another woman standing by her side reaching through a cloud of smoke to dip hot water from a kettle. Impression of the rare first state before changes were made in the blocks and a tub was added at the side of the kamedo. Signed, Utamaro fude.

Size, 14½ x 10 inches. Fine impression, trimmed a half inch at the head, and slightly stained on the upper part of the kamedo.

TORII KIYOMINE

Grandson of Kiyomitsu, and pupil of Kiyonaga. After Kiyonaga's death, he became the fifth head of the Torii line and took the name of Kiyomitsu II. Born 1787; died 1868.

117 **Oiran Admiring Cherry Blossoms.** Mitsuhana of Sano-matsu-ya, seated on a bench under a blossoming cherry tree, and her kamuro

No. 114

standing by her side. Left-hand sheet of a triptych. Signed, Kiyomine gwa.

Size, 14¾ x 9¾ inches. Good impression, in good condition.

UTAGAWA TOYOKUNI

Pupil of Toyoharu. Personal name Gorobei Kumakichi. Born 1769; died February 24, 1825.

118 **The Middle Street of the Yoshiwara in the Time of the Cherry Blossoming.** Third sheet of the well-known pentaptych that is one of the finest of Toyokuni's earlier works. A tayu and her attendants in the foreground and a group of men in the background. Signed, Toyokuni gwa.

Size, 15 x 10⅛ inches. Fine impression, in very fine condition.

119 **Kachō Cha-ya.** The Flower and Bird Tea-house. Middle sheet of the triptych showing one of the bird cages in the background, and a group of women and a maid bearing cups of tea on a tray in the foreground. Signed, Toyokuni gwa.

Size, 14½ x 9½ inches. Ordinary impression, in good condition.

120 **Shika Ja-ya.** The Deer Tea-house. Left-hand sheet of the triptych showing three women in the foreground and a group of men and women in the garden in the background where there are cages for cranes and peacocks and a paddock for the deer. Signed, Toyokuni gwa.

Size, 14⅞ x 9⅞ inches. Very fine impression, in fine condition save for a few small holes that do very little harm.

121 **A Women's Party with Jōruri Recital.** Scene at a tea-house on the bank of the Sumida River at Ryōgoku. At the right two women, one of whom carries a kettle of saké, stop to speak as they pass. On the next sheet the noted Jōruri chanter, Tomimoto Buzendayu, seated before a black samisen box used as a table, reads from a book lying before him and chants the words while a woman seated beside him plays an accompaniment on a samisen. In the next two sheets is a group of seven women, two of whom are playing kitsune ken, and in the last sheet two women are standing, one

of whom holds a spyglass, and a girl is seated at her feet. Signed, Toyokuni gwa.

Pentaptych. Size, 14¾ x 49 inches. Good impression, in fair condition; somewhat faded.

122 **Watching Him Pass.** A woman leaning across the railing of a balcony to watch the popular actor, the third Sawamura Sōjūrō, pass by on his way to the theatre for the early morning ceremonies at Kaomise, the theatrical New Year, when the companies were made up for the ensuing twelve months and the new season was opened. Signed, Toyokuni gwa.

Hashira-e. Size, 24½ x 4¼ inches. Good impression, in good condition.

123 **San Gatsu.** The third month. A woman seated on a mat holding a pipe and looking at a girl who is arranging the clothes of a man doll which she is about to place in a small kago for use during the Hina Matsuri or Doll Festival on the third day of the month. One of an unnamed series of designs for each of the twelve months. Signed, Toyokuni gwa.

Size, 12⅛ x 8⅛ inches. Ordinary impression, in good condition.

124 **The Dream of the Rat's Wedding.** In a parlor in a great house a young woman seated, leaning on an arm-rest dreams of a wedding procession in which rats take the place of men and women. Seated on the floor before her four girls are playing the game of uta-garuta, or poem-cards, while three women look on; two of them hold copies of the "Hyakunin Isshu" to check the identifications of the odes that are made by the players. Middle and left-hand sheets of a triptych. Signed, Toyokuni gwa.

Diptych. Size, 15½ x 20 inches. Ordinary impression, not quite perfect in register. In good condition.

125 **Kannazuki.** This is one of the fancy names for the tenth month. Scene in a restaurant where a fat man seated before a small dining table is gorging himself with rice, and a waitress is filling a bowl for another guest who rubs his head while watching anxiously to see that she gives him a liberal supply. An amusing print. Series: Edo Nishiki Kotobuki Jū-ni Gatsu, i.e., "Long-life Pictures of the Twelve Months in Edo." Signed, Toyokuni gwa.

Size, 14⅞ x 9⅞ inches. Fine impression, in fine condition.

126 **The Public Bath-House.** Middle sheet of a triptych which is one of Toyokuni's most important works. A woman standing, robed in a blue-and-white yukata, and another woman beside her crouching down to wring out a towel. Both are looking toward the right. Signed, Toyokuni gwa.

Size, 14⅝ x 9⅝ inches. Fine impression. Trimmed from 15 x 10 inches and has a small hole near the foot at the left and another near the middle of the sheet. In fine condition otherwise.

KATSUKAWA SHUNZAN

Pupil of Shunshō and also of Shunyei. Closely followed the style of Kiyonaga. Dates of birth and death unknown, but it is probable that he died at an early age.

127 **Three Niwaka Performers.** Ink-proof from the key-block of a print depicting geisha taking part in a burlesque procession in the Yoshiwara. Signed, Shunzan gwa.

Size, 10⅛ x 7¾ inches. Good impression, in good condition.

KATSUKAWA SHUNSEN II

At first a pupil of Tsutsumi Torin. Studio name Shūrin. Later he was a pupil of Shunyei and was given the name of Katsukawa Shunsen, but he usually signed Kashōsai Shunsen. About 1820 he became the second Katsukawa Shunkō. Is best known as a designer of book illustrations during the Bunkwa period. In after years he devoted himself chiefly to the decoration of pottery. Dates of birth and death not known.

128 **View of Enoshima** from Seven-ri beach, a huge breaker rising in the foreground, and Fujisan seen in the distance across the bay. Notable for the highly conventionalized rendering of the foliage, rocks, and the bluff at the right, in the style that Shunsen used for decorating keramic wares. Signed, Shunsen aratame (changed to) Shunkō gwa.

KATSUSHIKA HOKUSAI

Pupil of Katsukawa Shunshō and other masters. First studio name Katsukawa Shunrō. Later changed to Hishikawa Sori, Kakō, Hokusai, Shinsai, Taito, I-itsu, Manji, and other names. Born 1760; died 1849.

129 **Sagi ni Matsu.** A white heron standing on one leg on the trunk of a snow-laden pine tree. Signed with seals only; Gunbatei no In. A very rare and attractive Hokusai item. He is said to have used the Gunbatei name occasionally from about 1786 to 1788.

Size, 11⅛x4¼ inches. Fine impression, in fine condition. See illustration. From the Vicomte de Sartiges collection

130 **The Third Segawa Kikunojō** as a woman standing in the doorway of a tea-house. Very early work. Signed, Shunrō gwa.

Size, 11½ x 5⅜ inches. Ordinary impression, in good condition.

131 **Ryōgoku Bashi Yūryō Yo-mise no Zu.** Picture of night-stalls and amusement booths at Ryōgoku bridge. One of a series of Shin-pan Ukiye, i.e., "New-block Perspective Pictures," which were Hokusai's earliest landscape prints. Signed, Hokusai gwa.

Size, 9¼ x 14¼ inches. Ordinary impression, in fine condition.

132 **Fair Visitors to the Yatsu Hashi.** The Yatsu Hashi or Bridge of Eight Platforms, at Chiryu in the province of Mikawa was one of the famous sights viewed by Narihira on his Eastern Journey. Here Hokusai shows, in place of the Prince and his attendants, three women at the bridge. Over her ordinary apparel each wears a white garment resembling that worn in ancient times by a toneri, or nobleman's personal attendant, and has on her head an eboshi, or hat of the style in vogue in the Fujiwara epoch. In this way is presented a mitate-é or transformed version of the incident related in the Ise Monogatari. Long surimono. Signed, Sori gwa.

Size, 7⅜ x 20¼ inches. Good impression, in good condition.

KANADEHON CHŪSHINGURA

"The Original Chūshingura," the dramatized story of the Forty-seven Loyal Ronin. Complete set of eleven yokoban prints. Though not very early impressions, they are unusually good in color, and the set, on the whole, is the finest that has come under the observation of the writer of this catalogue. They are not signed, but, presumably the artist's name appeared upon the wrapper of the packet in which they were enclosed by the publisher.

Size of each print 9¾ x 14½ inches. All in fine condition.

133 **Scene from Act I.** Ko no Moronao making love to the Lady Kaoyo.

134 **Scenes from Act II.** The interview between Rikiya and Konami, and that between Wakasa-no-suke and Kakogawa Honzō in which the latter draws his sword and cuts off at a stroke a branch of a pine to show how Moronao should be dealt with.

135 **Scene from Act III.** The fight between Hayano Kanpei and Sagisaka Bannai and his servants near the gate to the palace of Ashikaga Tadayoshi, Governor-General of the Eastern Provinces.

136 **Scene from Act IV.** Kaoyo-gozen seated with her waiting women arranging flowers, as Hara Goemon and Ono Kudayu arrive bringing the message that her husband has been condemned to commit seppuku because of his attempt to kill Moronao.

137 **Scene from Act V.** The murder and robbery of Yoshibei by Sadakurō, son of Kudayu.

138 **Scene from Act VI.** The widow of Yoichibei begging Hara Goemon and Senzaki Yagorō to kill her son-in-law Kanpei whom she supposes to be the murderer of her husband. In the background her daughter O Karu, wife of Kanpei, being carried away in a kago to Ichimonji-ya.

139 **Scene from Act VII.** Heiemon slashing Kudayu with a rusty sword.

140 **Scene from Act VIII.** Tonase, wife of Kakogawa Honzō, and her daughter Konami journeying from Edo to Yamashina.

141 **Scene from Act IX.** The fight at Yuronosuke's house in Yamashina in which Honzō was killed by Rikiya.

142 **Scene from Act X.** Amakawa-ya Gihei refusing to let the ronin disguised as policemen open the box containing the arms and armor.

143 **Scene from Act XI.** The night attack upon Moronao's residence.

HYAKUNIN ISSHU UBAGA ETOKI

"The Hundred Poems Explained by the Nurse." Four prints of the series. Each signed Zen Hokusai Manji. Each illustrates one of the famous odes forming the collection known as the Hyakunin Isshu.

144 **Poem by Tenchi Tennō.** A farm scene in autumn with laborers harvesting rice. No. 1 of the series.

My lowly hut is thatched with straw
From fields where rice-sheaves frequent stand,
Now autumn's harvest well-nigh o'er,
Collected by my toiling hand;
Through tatter'd roof the sky I view,
My clothes are wet with falling dew.

Size, 10 x 14½ inches. Fine impression. Trimmed from 10 x 15 inches; otherwise in fine condition.

145 **Poem by Jito Tennō.** People wading across a river, and two women who have been washing strips of white cloth in the stream carrying them away on a bamboo pole to a hamlet where other strips are hung up to dry. No. 2 of the series.

The pleasant spring hath passed away,
Now summer follows close I ween,
And Ama's secret summit may
In all its grandeur now be seen;
Of yore the drying ground,
Whitened with angels' robes, spread far around.

Size, 10 x 14½ inches. Fine impression, in fine condition save that it has been trimmed a half-inch in length.

146 **Poem by Sarumaru Daiyu.** Women passing through the mountains in autumn pausing to listen to the cry of a stag. No. 5.

Now 'mid the hills the momiji
Is trampled down 'neath hoof of deer,
Whose plaintive cries continually
Are heard both far and near;
My shivering frame
Now autumn's piercing chills doth blame.

Size, 9¼ x 14½ inches. Fine impression, in fine condition save that it has been trimmed from 15 x 10 inches.

147 **Poem by Bunya no Asayasu.** Women in a boat gathering lotus leaves. No. 37.

Now dew-drops sparkling o'er the moor are seen,
The autumn gust sweeps howling by,
Scarce lurks an instant 'mid the reeds I ween:
In timid show'r the dew-drops fly,
And, scattered o'er the grass, there lie.

Size, 10 x 14¼ inches. Fair impression, in fine condition.

TEISAI HOKUBA

Pupil of Hokusai. Better known as a painter than as a print designer. Born 1770; died 1844.

148 **Admiring the Cocoa Palm.** A Chinese noble and his wife looking at an unrolled cocoa palm growing in a small fenced enclosure. Surimono. Signed, Teisai.

Size, 7¾ x 6⅝ inches. Fine impression, in fine condition.

149 **Chochu.** This, which is the artist's title, is probably the name of the geisha who is depicted, walking toward the left. Signed, Teisai Hokuba gwa.

Size, 7⅝ x 5⅛ inches. Good impression, in fair condition.

AOIGAOKA HOKKEI

Pupil of Hokusai. Began life as a fishmonger. Famous as an illustrator of comic odes and as a designer of surimono. Born 1780; died 1850.

Fourteen Surimono. *An exceptionally choice lot. All are exquisitely engraved and printed and are in the finest condition possible. The size of the first on the list is 5¼ x 7¼ inches; the others are all about 8 x 7 inches in size.*

150 **Dai-Shō Calendar for 1811.** A New Year's Day scene. A man seated with his wife by a hibachi at the side of which a low table supports a platter on which is a large tai. At the left a faithful servant bows low and stretches out his hand to receive a present of money and an accompanying letter that his master is giving him. The numerals of the small months of Bunkwa 8 are upon a small hibachi (?) on a shelf in the background. Signed, Hokkei gwa.

151 **A Geisha of the Genroku Period.** Reproduction of a painting by Hishikawa Moronobu, with a border of white cherry blossoms on a dark red ground. Signed, Hokkei.

152 **A Carpenter of the Fujiwara Period.** He is dressed in a blue garment with a band of white stripes, cut in curious fashion, and holds a square in his hands. At the right is a post decorated with fans and streamers such as was customarily set up to mark the completion of a building. This print has been trimmed a half inch at the right. Signed, Hokkei.

153 **Sōkomei.** Portrait of one of the heroes whose biographies are given in a famous work called by the Japanese "Suikoden." Series: Suiko Go Gyo Ka, i.e., "Five Characters of Suiko." Signed, Go Hokkei.

154 **In-Shu.** This title signifies drink, the print being one of a series of "Five Cautions." It represents Sakata Kintoki carrying an enormous tub of saké.

155 **Uyamai.** Making gifts of paintings and baskets of food to a temple on New Year's Day. Series: Jū-hachi Ban Tsuzuki, i.e., "Eighteen Old Stories." Signed, Hokkei.

156 **The Courtesan Jigoku.** Jigoku is the name of the Buddhist hell. The woman's kimono is decorated with a picture of Ema, the ruler of the infernal regions, holding court, with a woman and a demon seated before him playing a game of sugoroku. Series, Yukun San Ban Tsuzuki. Signed, Hokkei.

157 **New Year's Garments.** A geisha arraying herself for the holiday in new apparel made of gorgeous brocades. Signed, Hokkei.

158 **Saru-mawashi ni Goze.** A monkey showman and a strolling woman musician meeting on the bank of the Sumida. Signed, Hokkei.

159 **Food.** A group of charming bowls and dishes and a box containing rice, soup, and other viands, and in the foreground a kettle of saké and a red lacquer stand and cup. One of a set of three depicting the essentials: i (clothing), shoku (food), and jū (shelter). Signed, Hokkei sha.

160 **Ebi ni Mikikazare.** A lobster and a folded paper decoration for a saké bottle; and, at the right, a poem on a dark red panel with plum blossom decoration. Signed, Hokkei.

161 **Yanagi Yu.** A geisha looking down at a kite made in the form of a yakko, or nobleman's servant, which has fallen at her feet. Signed, Go Hokkei.

162 **New Year's Morning Greetings.** Samurai making salutations to each other as they meet on Kudan hill by the Ox Pool (Ushi ga Fuchi). Signed, Hokkei.

163 **Kintaro and the Koi.** The youthful Sakata Kintoki struggling with a huge carp ascending a waterfall in the Ashigara mountains. A surimono of extraordinary beauty, fine in design, and a marvelous specimen of the printer's art. Signed, Hokkei.

SHIKIJOTEI RYŪKOGA

164 **The Butterfly Odori** performed by three dancers in a courtyard of the Imperial Palace. Long surimono. Signed, Shikijotei Ryūkoga.
Size, 7½ x 19 inches. Fine impression, in fine condition.

No. 165

UTAGAWA KUNIYOSHI

Pupil of Toyokuni I. Personal name Ikusa Yataro. Studio names Ichiyūsai, Chō-ō-rō, Ichibyōsai and Kuniyoshi. Born 1797; died 1861.

165 **Tsukuda Oki Seiten no Fuji.** Fugi seen in a clear sky from the sea off Tsukuda Island. Series: Toto Fuji Mi San-jū-rok-kei. Signed, Ichiyūsai Kuniyoshi gwa.
Size, 9¼ x 13⅞ inches. Fine impression, in fine condition. See illustration.

166 **Mitsumata no Zu.** The three forks of the Sumida. Ryōgoku bridge in the distance at the right; in the foreground two men have built a fire to char the bottom of a boat that is drawn up on the shore. Signed, Ichiyūsai Kuniyoshi gwa.
Size, 10¼ x 14½ inches. Good though not perfect impression, in fine condition.

167 **Miyatogawa no Zu.** Men wading in the Miyato River fishing for eels. Signed, Ichiyūsai Kuniyoshi gwa.
Size, 9⅝ x 13¾ inches. Ordinary impression, in good condition.

168 **Hashiba no Zu.** View in the suburb of Hashiba. People looking at the tall statue of Jizō Bosatsu standing by the roadside. Signed, Ichiyūsai Kuniyoshi gwa.
Size, 9⅞ x 13½ inches. Fair impression, in good condition.

169 **Chūshingura, Act XI.** The night attack by the Loyal Ronin. A familiar subject treated in a novel manner, somewhat in Western style. Signed, Ichiyūsai Kunisada gwa.
Size, 9¾ x 13⅞ inches. Good impression, in fair condition.

170 **Chūshingura, Act V.** Sadakurō murdering Yoichibei. Signed, Ichiyūsai Kuniyoshi gwa.
Size, 9⅜ x 14⅛ inches. Fine impression, in fine condition.

171 **Sōshū; Ōyama Michi Tamura Watashi no Zu.** The Tamura ferry on the road to Ōyama in Sōshū. Signed, Ichiyūsai Kuniyoshi gwa.
Size, 9⅛ x 13½ inches. Fair impression, in good condition.

172 **Ōyama Ryōben Taki no Zu.** "The Ryōben Waterfall at Ōyama," pouring into an enclosed pool at its foot where many bathers are disporting themselves. Signed, Ichiyūsai Kuniyoshi gwa.
Size, 9⅝ x 14¼ inches. Fair impression, in fine condition.

TOTO MEISHO

"Famous Sights of the Eastern Capital." Nine prints of the series. All signed, Ichiyūsai Kuniyoshi gwa.

173 **Susaki Hatsu Hinode no Zu.** Greeting the rising sun at Susaki on the first morning of the year.
Size, 9⅛ x 13⅛ inches. Ordinary impression, in fair condition, slightly cut down and border trimmed off.

174 **Kasumi ga Seki.** View across the crest of the hill on the street so named.
Size, 9⅜ x 14⅛ inches. Ordinary impression, in fair condition, border trimmed off.

175 **Ryōgoku Yanagi Bashi.** View of Yanagi bridge from Ryōgoku at nightfall. In the foreground three large dogs growling at passers-by.

Size, 10 x 14 inches, including the green border. Good impression, in fair condition.

176 **Tsukuda-jima.** Tsukuda Island seen from beneath Eitai bridge.

Size, 9¾ x 14½ inches, including the border. Good impression, in fair condition.

177 **Asakusa, Imado.** Potters' kilns on the bank of the river at Imado, Asakusa district.

Size, 9⅞ x 13⅞ inches, including the border. Fine impression, in fine condition save for slight discoloration along the line of a vertical fold.

178 **Omori.** Gathering edible seaweed at Omori. Growing on brush planted in the water it is easily collected at low tide.

Size, 9⅜ x 13⅞ inches. Border trimmed off at the top, and soiled along the line of a vertical fold.

179 **Teppozu.** Fishing with rod and line from rocks on the seashore at Teppozu.

Size, 8⅞ x 13⅝ inches. Fine impression, in good condition; border trimmed off.

180 **Shin Yoshiwara.** View of the licensed quarter from the road along the Nippon embankment; a great ring around the full moon overhead.

Size, 9⅛ x 13 inches. Fine impression, in fine condition; border trimmed off.

181 **Surugadai.** View of the district on a showery afternoon, a rainbow spanning the gray-blue sky.

Size, 9⅜ x 13⅞ inches. Good impression, in good condition. A little of the green border remains.

UTAGAWA HIROSHIGE

Pupil of Toyohiro. Personal name Ando Tokitaro. First studio name Ichiyūsai, changed a little later to Ichiryūsai Hiroshige. Born 1797; died October 12, 1858.

182 **Sōshū, Enoshima Iwaya no Zu.** "Picture of the grotto on the south side of the island of Enoshima, province of Sōshū (Sagami)." In the

foreground a great breaker curling over upon the rocks. Series: Honcho Meisho, i.e., "Famous Sights of the Main Island." Signed, Ichiryūsai Hiroshige gwa.

Size, 8⅛ x 13½ inches. Fine impression, in fine condition, except that it has been slightly trimmed down.

183 **Ama-no-Hashidate.** The famous long pine-clad sand-spit extending into the Bay of Miyazu. Series, Honcho Meisho. Signed, Hiroshige gwa.

Size, 8⅝ x 13⅝ inches. Good impression, in good condition.

184 **Ide no Tamagawa.** Narihira and his attendants fording the Ide Tama River in Yamashiro province, the banks of the stream lined with yamabuki flowers. Series, Mu Tamagawa.

Size, 8⅞ x 13⅝ inches. Good impression, in fine condition.

185 **Toi no Tamagawa.** Women on the bank of the Toi Tama River in Settsu province on a moonlight night, fulling cloth by beating it with wooden mallets (kinuta). Series. Mu Tamagawa.

Size, 8⅞ x 13⅝ inches. Fine impression, in fine condition save for a stain near the top edge.

186 **A Collection of Seals.** The lacquer cabinet in which they were kept is opened and the several boxes arranged so as to expose the contents to view. Surimono. Signed, Hiroshige fude.

Size, 8¼ x 7 inches. Fine impression, in fine condition.

CHŪSHINGURA

The dramatized version of the vendetta of the Forty-seven Loyal Ronin. Complete set of fifteen prints published by Izumi-ya Ichibei. All full size, 9⅜ x 14⅜, with the borders intact. Late impressions, in good condition. Each print signed, Hiroshige gwa.

187 **Scene from Act I.** Ashikaga Tadayoshi, Moronao, Wakasa-no-suke, and Enya Hangwan seated in state in front of the Hachiman Shrine at Tsurugaoka, and Kaoyo-gozen mounting the steps followed by attendants bearing a chest containing the helmets of Nitta Yoshisada and his henchmen.

188 **Act II.** The interview between Konami and Rikiya; and in the background Wakasa-no-suke testing the fidelity of Honzō.

189 **Act III.** Bannai receiving from Honzō the presents sent to Moronao by Wakasa-no-suke.

190 **Act IV.** Goemon and Kudayu arriving at the house of Enya to notify him that he has been condemned to commit seppuku.

191 **Act V.** The robbery and murder of Yoichibei by Sadakuro.

192 **Act VI.** The three hunters going away after having taken Yoichibei's body to his house, where Goemon and Yagoro are shown arriving.

193 **Act VII.** The banquet at the Ichimonji-ya seiro. Yuranosuke dispelling the suspicions of Kudayu by eating fish on the eve of the anniversary of Enya's death.

194 **Act VIII.** Tonase and Konami journeying from Edo to Yamashina.

195 **Act IX.** The arrival of Honzō at Yuranosuke's dwelling at Yamashina.

196 **Act X.** The pretended policemen knocking at the door of Gihei's house.

197 **Act XI, Scene I.** The Loyal Ronin crossing Ryōgoku bridge and embarking on boats to reach Moronao's mansion.

198 **Act XI, Scene II.** The night attack. The ronin breaking into Moronao's mansion.

199 **Act XI, Scene III.** The killing of Moronao.

200 **Act XI, Scene IV.** Yakushiji Jiro and Sagisaka Bannai, and another of Moronao's retainers intercepting the ronin as they are withdrawing after having accomplished their purpose.

201 **Act XI, Scene V.** The ronin halted again as they are crossing Ryōgoku bridge on their return. On the print this scene is numbered four by mistake.

202 **Act XI, Final Scene.** The ronin arriving at Komyōji, the Buddhist Temple where their lord Enya Hangwan worshipped, and where they committed seppuku.

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203 **Fuchu.** The second street in the licensed quarter.
Size, 6¾ x 8⅞ inches. Poor impression, in fair condition.

204 **Tamagawa Aki no Tsuki Ayu-ryō.** Trout fishing in the Tama River in the autumn moonlight. First state, before the changes were made in the mountains. Series: Meisho Setsu-Gek-ka, i.e., "Famous Snow, Moon, and Flower Scenes." Signed, Hiroshige gwa.
Size, 9 x 13⅞ inches. Good impression, in good condition.

205 **Trout Swimming in a Winding Stream.** Signed, Hiroshige gwa.
Size, 9 x 6¼ inches. Ordinary impression, in good condition.

206 **Turtles Swimming amid Water-weeds.** Signed, Hiroshige gwa.
Size, 9 x 6⅜ inches. Good impression, in good condition.

207 **Toiling Through the Snow.** A woman trudging through deep snow on a hillside, carrying a large basket on her head. Signed, Hiroshige —the signature at the right nearly all trimmed off.
Size, trimmed to 8⅞ x 3½ inches. Ordinary impression.

208 **Fūryū Genji Yoru no Niwa.** Fanciful picture of Prince Genji going into a garden at night. Landscape by Hiroshige, and figures of a girl carrying a lantern and a young man standing on the veranda of a building at the right, by Kunisada. Dated twelfth month ox year (Kaei 6), i.e., January 1854. Signed, Hiroshige gwa and Toyokuni gwa.
Triptych. Size, 13½ x 28½ inches. Fine impression, in good condition.

TWENTY MOUNTS FOR UCHIWA (ROUND FANS)

Hiroshige made many designs for the embellishment of the round fans that were in common use by every one in the warm season. The few impressions of these that have been preserved unused, are early proofs. The twenty here listed are works of much distinction. All of them are extremely rare, many of them perhaps the only impressions now in existence. All are in extremely fine condition, and are signed Hiroshige gwa.

209 **Gojō no Hashi Sen Nin Giri.** "The killing of a thousand people on Gojō bridge in Kyōto." Musashi-bō Benkei, who had boasted that he would slay that number if they attempted to cross the bridge at night, coming forward to attack Ushiwaka-maru (by whom he was vanquished) who awaits the onset, nonchalantly playing upon a flute. Series, Ushiwaka zue.

No. 210

210 **Bu-yo, Tsukuda no Ryōsen.** Fishing boats off Tsukuda Island, province of Musashi. Series: Shokoku Meisho, i.e., "Famous Sights of the Home Country."
See Illustration.

211 **Ugigawa Hotaru Gari no Zu.** Catching fireflies at the Ugi River, near Kyōto. Series, Shokoku Meisho.

212 **Sakai no Kiban.** "Returning Sails at Sakai," a seaport near Ōsaka. A geisha going home at early dawn, carrying an Odawara lantern. Series, Chūshingura Hakkei.

213 **Kazusa, Kisarazu.** Passengers and baggage being carried ashore from craft anchored in the offing at Kisarazu in Kazusa. Series: Bō-sō Meisho, i.e., "Famous Places in the Provinces of Kazusa, Shimosa, and Hitachi." Dated, eleventh month rat year (Ka-ei 5), i.e., December 1852.

214 **Kominato.** Two women on a hillside overlooking the fishing village and tiny harbor of Kominato. Series, Bō-sō Meisho.

215 **Enoshima Mode Iwa-ya Guchi no Zu.** Visiting the entrance to the "Rock-house" cavern at Enoshima. Women picnicking on a flat rock that is nearly under water at high tide. Series: Toto Enshoku Meisho, i.e., "Touring to Famous Places near the Eastern Capital."

No. 216

216 **Mukashi Banashi Hana-saku Yume.** "The ancient story of the dream of full-blooming." An old man seated on a hillside holding a basket under his arm, looking down at cherry trees in full bloom, and at two oharami carrying huge bundles of fagots upon their heads. Dated first month ox year (Ka-ei 6), i.e., February 1853. *See illustration.*

217 **Doke Soga Monogatari.** Comic representation of the characters in the dramatized story of the Soga brothers' vendetta. Scene: A street in the Yoshiwara thronged with people, each one of whom is in some way designated. To describe them all would unduly extend this description, but the famous kusazuri-biki scene in which Asahina tore off the skirt of Gorō's armor is parodied by a man, dressed in a blue-and-white kimono having a pattern of conventionalized cranes with wings upturned to form a circle (the mon of Asahina), who is pulling at the coat of another man whose garments have the butterfly pattern that signifies Soga no Gorō. Dated 1856.

218 **View of Fuji from the Sea at Miho-no-Matsubara.** Aizuri—printed in two tones of blue.

219 **Night Stalls.** Comic street scene showing dealers selling broiled sparrows, the rice cakes called senbei, and other commodities. Dated March 1853. Signed, Hiroshige Gi-gwa, i.e., drawn for fun.

220 **Ongyōku Machi Hanka no Shonin.** Comic representation of "Merchants in the busy Ongyōku street." Dated March 1853. Signed, Hiroshige Gi-gwa.

221 **Hashiba no Tsuki.** Moonlight at Hashiba. Series: Sumidagawa Sankei, i.e., "Three Views of the Sumida River."

222 **Minamoto no Yoshitsune.** The famous hero in full armor, mounted on his black charger, riding along the seashore.

No. 223

223 **Ancient Pine and Full Moon.** A very striking design.
See illustration.

224 **Take.** A large bamboo stalk in dull and glossy black, set against a background of fine lines of pale pink and pale violet.
Slightly damaged, a small piece having been torn out near the top edge.

225 **Nasubi.** Egg plants done in dull and glossy black. Companion piece to the preceding lot and having a similar background.
Trimmed to rectangular shape, 6¾ x 10 inches.

226 **Shirauo ni Kodai ni Shiba Ebi ni Haze.** Whitebait, little black bass, shrimps, goby and other small fish, in a net. Dated 1848.

227 **Pine Branch and Fish Basket.** The branch extends over the water in which the basket floats, suspended from above by a rope. Dated sixth month tiger year (An-sei 1), i.e., June 1854.

228 **Musume Dōjōji.** A dancer in the rôle of Kiyohime, standing on a platform above which hangs a temple bell.
Trimmed to rectangutar shape, 7½ x 9½ inches.

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229 **Tsuchiyama.** Travellers crossing a bridge in a heavy shower. No. 49 of the half-block Tōkaidō series published by Tsuta-ya Kinzō. Signed, Hiroshige gwa.
Size, 6¼ x 8¾ inches. Poor impression, in fair condition.

230 **Kanaya Oigawa Em Gan.** The far bank of the Oi River at Kanaya. From a harimaze series. Not signed.
Size, 5⅞ x 9 inches. Poor impression, in fair condition.

231 **Hara.** A woman standing partly behind a mammoth bamboo stalk. From one of the harimaze Tōkaidō series. Signed, Hiroshige fude.
Size, 9⅝ x 2⅝ inches. Fine impression, in fine condition.

ŌMI HAKKEI

"Eight Scenes of Omi." Complete set of the well-known prints. All good impressions and full size, except as to the margins which have been trimmed in mounting so that only about a sixteenth of an inch remains on all four sides. Each print signed Hiroshige gwa.

232 **Yabase no Kiban.** Returning sails at Yabase.
In very fine condition.

233 **Mii-dera no Bansho.** The vesper bell at Mii Buddhist Temple.
In fine condition.

234 **Seta no Sekisho.** The evening glow at Seta.
In fine condition save for a smalt moth hote.

No. 238

235 **Katada no Rakugan.** Geese flying down at Katada.
A small piece missing at the right edge near the lower corner; otherwise in very fine condition.

236 **Ishiyama Aki no Tsuki.** The autumn moon at Ishiyama.
Slightly stained on the sky; in fine condition otherwise.

237 **Awazu no Seiran.** Clear weather after a storm at Awazu.
Exccpt for a slight stain, in fine condition.

238 **Hira no Bosetsu.** Evening snow on Mount Hira.
In fine condition. See illustration.

239 **Karasaki Ya-u.** Night rain at Karasaki. Impression with the foliage of the famous old pine darker near the ground, as it should be.
In nearly perfect condition. See illustration.

240 **Shinshū Sarashina Tagoto no Tsuki.** The moon reflected in each rice-field at Sarashina in Shinshū. A group of men and women viewing the sight. Dated fifth month ox year (Ka-ei 6), i.e., June 1853. Signed, Hiroshige gwa.
Triptych. Size, 14¼ x 29 inches. Very fine impression, in fine condition.

No. 239

UTAGAWA YOSHI-IKU

Pupil of Kuniyoshi. Used the studio names Chōkarō and Ikkeisai which in later years, he shortened to Keisai. Worked in the latter half of the nineteenth century.

241 **Makoto no Tsuki Hana no Sugata-e.** "A real moon-flower portrait." A silhouette of an actor, and a small portrait of him in a circular cartouche above. Signed, Ikkeisai Yoshi-iku fude.

Size, 13⅞ x 9 inches. Fine early impression, in good condition.

UTAGAWA YOSHITOSHI

Pupil of Kuniyoshi. Worked in the latter half of the nineteenth century.

242 **Tonyoku no Baba.** "The selfish old woman" opening the basket of goblins. Illustration of the legend of the tongue-cut sparrow, one version of which is given in Mitford's "Tales of Old Japan." Series: Wa-kan Hyaku Monogatari, i.e., "One Hundred Chinese and Japanese Stories of Devils." Signed, Ikkisai Yoshitoshi gwa.

Size, 13⅜ x 8¾ inches. Good impression, in good condition.

UTAGAWA YOSHITORA

Pupil of Kuniyoshi. Used the names of Kinchorō and Ichimosai. After 1874, he shortened the latter to Mosai.

243 **In Falling Snow.** A woman standing under an umbrella on the bank of the Sumida River in a snow storm. Middle sheet of a triptych. Signed, Ichimosai Yoshitora.

Size, 15 x 10 inches. Ordinary impression, in good condition.

244 **Yutsumi Bashi no Zu.** View of Yutsumi bridge and the roofs of the city, Mt. Fuji in the distance. Signed, Ichimosai Yoshitora gwa.

Size, 8½ x 13¼ inches. Good impression, in good condition.

UTAGAWA YOSHITSUYA

Pupil of Kuniyoshi. Worked in the middle of the nineteenth century, perhaps later.

245 **Kato Kiyomasa Killing the Korean Tiger.** It is related that he despatched the tiger with his spear, but not until the beast had broken off one of the prongs in the struggle. Signed, Ichiyeisai Yoshitsuya. About 1848.

Triptych. Size, 14 x 29 inches. Good impression, in good condition.

UTAGAWA YOSHIKAZU

Pupil of Kuniyoshi. Worked from about 1840 to 1860, and perhaps later.

246 **Tadanobu Yoshi no Yama ni Chūsen no Zu.** Sato Tadanobu, wearing the armor of Yoshitsune, defying the monks of Yoshino who attacked the famous hero and his little band of faithful retainers when they were fleeing from Yoritomo. Yokogawa Kakuhan, the leader of the yamabushi, who is shown in the middle sheet, was slain by Tadanobu in the duel that ensued, and the doughty young warrior, having stood off the enemies until Yoshitsune had time to escape, succeeded in getting away himself. In the left-hand sheet Sharen Hogan, another of the warrior monks, is shown. Dated fifth month horse year (Ansei 5), i.e., June 1858. Signed, Ichijusai Yoshikazu gwa.

Triptych. Size, 13½ x 28½ inches. Fine impression, in fine condition.

247 **Nōshū Anamayama San-chū Nite Yamazami Taiji no Zu.** The killing of a "mountain shark" at Mt. Anama in Nōshū. Right-hand sheet of a triptych. Signed, Ichijūsai Yoshikazu gwa.
Size, 13⅞ x 9⅛ inches. Fine impression, slightly trimmed at the top.

248 **A Frog of Frogs.** Many frogs, brown and green, clambering over each other and presenting the appearance of a single gigantic frog, with a cloud of vapor rising from its mouth, in which is seen a vision of a palatial dwelling. Signed, Ichijūsai Yoshikazu.
Size, 14 x 9½ inches. Good impression, in good condition.

249 **Minamoto Yoshitsune Taira no Tomomori Rei ni Au no Zu.** Yoshitsune and his retainers, while crossing Daimotsu Bay off the coast of Settsu in a howling gale, see the ghosts of Tomomori and the other Taira warriors slain at the battle of Ichi-no-Tani rise from the sea with long tongues of flame playing about them amid the foaming breakers. Signed, Ichijūsai Yoshikazu. About 1848.
Triptych. Size, 13⅞ x 30 inches. Fine impression, in fine condition.

SECOND SESSION

MONDAY EVENING, FEBRUARY 6, 1922

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8:00 O'CLOCK

Catalogue numbers 250 to 497

No. 250

SUZUKI HARUNOBU

C. 1730—1770

250 **Chrysanthemums and Moon.** Dwarf chrysanthemums in bloom in a large blue-and-white jardiniere. A gray cloud with the round white

No. 253

disc of the full moon rising above it forms the background. Not signed.

Size, 10⅜ x 7½ inches. Fine impression, not in very good condition; soiled. See illustration.

From the Vicomte de Sartiges collection

251 **The Hole in the Wall.** A young noble crawling through a hole in a high brick wall to pay a clandestine visit to his lady love who stands, awaiting him. A modernized version of one of the incidents related in the Ise Monogatari. Not signed.

Size, 10¾ x 7⅜ inches. Fine impression, in fine condition.

252 **Picking Spring Flowers.** Two girls standing under a blossoming cherry tree, one of them bending over to gather flowers that grow on the ground at their feet. Signed, Suzuki Harunobu gwa.

Size, 10⅝ x 7¾ inches. Good impression, in fair condition, color slightly dulled by fading.

254

253 **Youthful Wrestlers.** Two boys having a wrestling match while a third boy acts as an umpire. Signed, Suzuki Harunobu gwa.

Size, 10⅝ x 7⅞ inches. Fine impression, in very fine condition. See illustration.

254 **Hulling Rice.** A woman turning the cylinder of a rice-hulling machine turns to look at a hototogisu (cuckoo) flying overhead, to which her small son, who stands by the machine holding a cord attached to the neck of a turtle, is pointing. Not signed.

Size, 10¾ x 8⅛ inches. Fine impression, in good condition. See illustration.

255 **Hatsugoi.** "First Love." A pair of young lovers standing beside a well-curb, a modern analogue of an incident related in the Ise Monogatari.

Size, 11 x 8¼ inches. Good impression, in poor condition.

256 **Setting Off Sparklers.** A girl seated on a platform of the Ise-ya tea-house extending over the river, is setting off sparklers fastened to a small board floating upon the water. A young woman stands beside her looking on, and, in a netted bag tied to the corner post of the tea-house, melons are being cooled in the stream. Signed, Suzuki Harunobu gwa.

Size, 10¾ x 7¼ inches. Good impression, in good condition.

257 **Woman Weaving.** A woman seated at a large loom, a shuttle held in her upraised right hand, while a small boy squatting on the floor lifts her skirt to show how she works the loom by a cord wound about her foot. Not signed.

Size, 10⅞ x 7¾ inches. Fine impression, in poor condition; faded and soiled.

258 **The Beginning of Love.** A youth climbing upon a ladder to release a shuttlecock that has caught upon a branch of a blossoming plum tree. A girl for whom he is performing the service stands at the foot of the ladder holding in one hand a battledore, and in the other a folded love-letter to give him as his reward. Signed, Suzuki Harunobu gwa.

Size, 11 x 8¼ inches. Fine impression, in good condition.

IPPITSUSAI BUNCHŌ

Pupil of Ishikawa Takamoto. Family name Mori. From about 1768 to about 1775 designed prints in the style of Shunshō, but with a distinctive personal touch of his own. Dates of birth and death unknown.

259 **On Parade.** An oiran and her kamuro promenading, attended by a matron. One of a series without title but designated by a folded love-letter upon which the name of a woman appears. Signed, Ippitsusai Bunchō gwa.

Size, 11⅝ x 5½ inches. Good impression, in good condition. See illustration.

260 **The Same.** Ink-proof from the key-block.

In fine condition.

261 **The Second Sanogawa Ichimatsu** as Soga no Gorō in "Fuji no Yuki Kaikei Soga" at Ichimura-za, February 1770. He is depicted standing on the bank of a river that is crossed by a dobashi or bridge having an earth-covered floor. Signed, Ippitsusai Bunchō gwa.

Size, 12¼ x 5⅝ inches. Fine impression, in good condition, despite the fading of the colors.

No. 259

262 **The Ichimonji-ya** scene from "Chūshingura" as performed at the Nakamura-za in 1771, the first Ichikawa Komazō as Yuranosuke, and Nakamura Matsue as Okaru. Signed, Ippitsusai Bunchō gwa.

Size, 12¼ x 5½ inches. Good impression, in good condition, though somewhat faded.

263 **The Second Ichikawa Yaozō** as a man wearing a cap of green gauze, standing in a room beside a tsuitate (a kind of screen) bearing a picture of rice stacks and chrysanthemums. Signed, Ippitsusai Bunchō gwa.

Size, 12¼ x 5⅝ inches. Fine impression, in fine condition.

From the Vicomte de Sartiges collection

264 **The Ninth Ichimura Uzaemon** as a bird-seller standing in a railed enclosure at a Shintō Shrine, his bird-cages resting on the ground by his side. Signed, Ippitsusai Bunchō gwa.

Size, 12¾ x 5⅞ inches. Fair impression, a good deal faded.

From the Vicomte de Sartiges collection

265 **The First Ichikawa Komazō** as Suruga no Jirō in "Ima-o-sakari Suehiro Genji," the Kaomise play at Nakamura-za, December 1768. He stands by a wrestling arena and holds across his shoulder a chrysanthemum stalk with a white blossom and two red ones. In this play the scene of kiku-zomo (chrysanthemum wrestling) was a brilliant success. Signed, Ippitsusai Bunchō gwa.

Size, 12¼ x 5⅝ inches. Fine impression, in good condition.

From the Vicomte de Sartiges collection

266 **Nakamura Matsue** as a woman standing under a cherry tree by a sleeve-fence, holding an infant in her arms. Signed, Ippitsusai Bunchō gwa.

Size, 11½ x 5¼ inches. Good impression, in good condition though somewhat faded.

267 **Scene from a Drama.** The second Segawa Kikunojō as a woman standing holding a tama (crystal ball) in her upraised right hand, and the first Nakamura Nakazō as a man seated on the ground beside her with a drawn sword in his hands. Behind them is a dobashi crossing a stream where iris are in bloom. This perhaps represents the actors as Keisei Tamagiku and Yamaoka no Saburō in "Kawaranu Hana Sakae Hachinoki," the Kaomise play at Nakamura-za, December 1769. Signed, Ippitsusai Bunchō gwa.

Size, 12¼ x 5⅝ inches. Fine impression, somewhat faded, in good condition otherwise.

268 **The Second Segawa Kikunojō** dancing "Shakkyō," a shosa (mimetic dance peculiar to the theatre), representing lion cubs playing amid

No. 267

No. 268

peonies growing at the ends of a stone bridge. The second Kikunojō was especially good in this dance. The print depicts him in his last appearance in the rôle, second Act of "Soga Aigo no Wakamatsu," at Nakamura-za, February 1769. Signed, Ippitsusai Bunchō gwa.

Size, 12½ x 5¾ inches. Fine impression, faded, in good condition otherwise. See illustration.

269 **A Fantasy.** A pair of young lovers crossing the sea standing upon an enormous lobster curved to resemble a boat. The girl is reading a love-letter which is also being read by an octopus that clings to the lobster at her feet. As the ebi (his red color in this case suggests that he has been boiled) is a common symbol in Japan for old age when the back is bent, and the octopus, because of the tenacity of

its suckers vulgarly connotes inseparable attachment, the design of the print is intended to express the sentiment, "May the young couple live long and always be devoted to one another." Signed, Ippitsusai Bunchō gwa.

Size, 10 x 7½ inches. Good impression, in good condition.

No. 270

HARUNOBU AND BUNCHŌ

270 **Oiran and Actor.** An oiran standing in front of a tsuitate bearing a painting of the New Year good luck emblems, a crane and young pine trees, looking down at an actor who is seated at her feet and has caught her obi with both hands and has partly untied it. In the background at the left is a shimadai, a small table supporting an assemblage of good luck symbols customarily used as a decorative

adjunct at a marriage ceremony. The drawing of the woman signed, Harunobu gwa; that of the man, Ippitsusai Bunchō gwa.

Size, 11⅛ x 8⅛ inches. Fine impression, in good condition. See illustration.

No. 271

ISODA KORYŪSAI

Worked C. 1768–1786

271 **Ike-no-Hata Bosetsu.** Evening snow at Ike-no-Hata. A young woman in black, with a purple (now much faded) zukin about her head walking in the snow, under a large umbrella, and accompanied by a young boy. Series: Azuma no Sato Eika Hakkei, i.e., "Eight Views of Blooming Flowers in Eastern Villages." Signed, Koryū gwa.

Size, 9¾ x 7⅜ inches. Good impression, in good condition despite the fading of the colors. See illustration. Illustrated also on Plate XXXIX, V.-I. "Harunobu, Koriusai, Shunsho" Catalogue.

272 **The Awabi-shell Diver.** A woman, nude save for a red cloth wrapped about her loins, standing on a rock by the sea at Isé, wringing the water from one end of her garment. Signed, Koryūsai fude.

Hashira-e. Size, 27¼ x 4¾ inches. Fine impression, in fair condition Illustrated on Plate XXXIII of the V.-I. "Harunobu, Koriusai, Shunshō" Catalogue.

273 **Mother and Son.** A tall woman standing, baring her breast and looking at her young son who stands close beside her, blowing upon a pompon and gazing up at her. Signed, Koryū gwa.

Hashira-e. Size, 26½ x 4⅝ inches. Ordinary impression, in fine condition.

274 **A Lucky Dream.** A woman asleep on the second night of the New Year, seated by a small table, and dreaming of Mt. Fuji, a falcon, and three egg-plants, an omen of good luck for the ensuing twelve months. Signed, Koryū gwa.

Hashira-e. Size, 27 x 4⅝ inches. Ordinary impression, in fair condition.

275 **Chōzan of Chōji-ya** seated, holding a duster in her hand, and watching a bird in a tall cage. Series, Seiro Tokiwa Nishiki. Signed, Koryūsai zu.

Size, 8⅜ x 6 inches. Fine impression, in fine condition.

276 **A Beast of Prey.** A black-and-white kitten that has captured a large cicada and stands, holding it in her mouth, in a garden where morning glories are in bloom. Signed, Koryū gwa.

Size, 9 x 6¼ inches. Ordinary impression, in fair condition.

From the Vicomte de Sartiges collection

277 **A Fishing Excursion.** A black-and-white kitten leaning over the edge of a porcelain bowl, with one paw in the water, eagerly watching the gold fish that are swimming about. In the background, young cocoa palms in a wooden jardiniere. Signed, Koryūsai gwa.

Size, 10½ x 7¾ inches. Fine impression, in very fine condition.

From the Vicomte de Sartiges collection

No. 278

278 **Mangiku of Kiribishi-ya** on parade attended by her kamuro. Series, Hinagata Wakana no Hatsu Moyo. Signed, Koryūsai gwa.

Size, 14¾ x 10 inches. Fine impression, in very fine condition. See illustration.

TORII KIYONAGA

1752—1813

279 **Ara-i Zaki no Chiyomi Gusa.** Two women walking on the sands by the sea at Arai point. Series: Minami Jū Kei, i.e., "Ten Views of the Southern District." Signed, Kiyonaga gwa.

Size, 8¾ x 6¼ inches. Fine impression, in fine condition.

No. 280

No. 281

280 **Two Geisha.** A tall woman in black standing, looking down at another geisha who is seated, holding a cup of saké. Signed, Kiyonaga gwa.

Hashira-e. Size, 27 x 4⅝ inches. Good impression, in good condition. See illustration.

281 **The Wind that Waves the Willow Branches.** A young woman under a willow in a gale of wind, her skirts and the branches of the tree blown sharply toward the left. Signed, Kiyonaga gwa.

Hashira-e. Size, 27¼ x 4½ inches. Extremely fine impression of one of Kiyonaga's most distinguished prints, in remarkable preservation. See illustration.

282 **Carrying Her Ashore.** A young woman being carried ashore at Enoshima on the shoulders of a man who wades through water that is waist deep. Signed, Kiyonaga gwa. This is the only impression of this print that has come under the observation of the writer of this catalogue.

Hashira-e. Size, 26¾ x 4⅝ inches. Good impression, in good condition.

283 **A Popular Beauty.** Segawa of Matsuba-ya walking in the Naka-no-Chō, attended by her kamuro, Sasano and Takeno. Series: Hinagata Wakana no Hatsu Moyo. Signed, Kiyonaga gwa.

Size, 15⅝ x 10⅜ inches. Ink-impression from the key-block. In very good condition. Shows the register marks on the right edge and in the lower corner.

284 **Yagenbori.** This is the name of one of the districts in Edo. A young woman is shown turning to speak to another woman standing at the entrance to a tea-house, as she passes it, followed by a man servant bearing her luggage. Series: Chamise Jū Kei, i.e., "Ten Views of Tea-booths." Signed, Kiyonaga gwa.

Size, 9⅞ x 6¾ inches. Ordinary impression, in good condition.

285 **Gotenyama.** Two women resting at the Wakana-ya tea-house on Goten hill at Shinagawa. Series, Chamise Jū Kei. Signed, Kiyonaga gwa.

Size, 10⅛ x 7⅝ inches. Good impression, in good condition.

286 **Shitaya.** Two women looking at mandarin ducks in a tank in one of the large cages at the Kujaku Ja-ya (Peacock tea-house) at Shitaya. Series, Chamise Jū Kei. Signed, Kiyonaga gwa.

Size, 9⅝ x 6⅞ inches. Good impression, in poor condition.

No. 287

287 **The Fourth Month: Music and Saké by the Sea.** This is the diptych, generally regarded as Kiyonaga's masterpiece, which is often, though erroneously, catalogued as "The Terrace by the Sea." It is a picture of a young man and six women making merry with music and saké in the parlor of a "green house" by the sea at Shinagawa. Through a wide window back of them is a charming prospect of the beach at low tide and junks at anchor just off the shore of Edo Bay. Series, Minami Jū-ni Ko. Signed, Kiyonaga gwa.

Size, 14½ x 19⅜ inches. Fair impression, softly faded, but still retaining much color charm.

288 **Kokaji of Ōgi-ya** parading in the Naka-no-Chō, attended by her kamuro and two shinzō. Series, Hinagata Wakana no Hatsu Moyo. Signed, Kiyonaga gwa.

Size, 14½ x 10 inches. Ordinary impression, in fair condition.

No. 289

289 **Fuji Appearing Above the Clouds.** A lady seated on a wide wooden bench, a woman attendant standing in waiting at the left, and a girl kneeling in the foreground holding a tobako-bon. In the background a white cloud and the cone of Mt. Fuji showing above it. An ode says, "When the white clouds lift Fuji appears." Left-hand sheet of a diptych. Signed, Kiyonaga gwa.

Size, 15⅜ x 10¼ inches. Fine impression, in very fine condition. See illustration.

290 **Sugatami of Tsuru-ya** promenading, accompanied by her kamuro and a shinzō. Series: Seiro Shiki Jū-ni Hanagata, i.e., "Twelve Floral Types of the Four Seasons from the Green Houses." Signed, Kiyonaga gwa.

Size, 10 x 7¼ inches. Good impression, in good condition.

291 **Onna San Gu.** "Three Women." Two of them are upon the floor of a parlor playing with a white kitten; the third stands looking down at them. Series: Bijin Ryaku Shu, i.e., "Simple Assemblage of Beauties." Signed, Kiyonaga gwa.

Size, 9⅜ x 7¼ inches. Good impression, trimmed from 10 x 7½ inches, otherwise in good condition.

KATSUKAWA SHUNCHŌ

Pupil of Shunshō. Followed the style of Kiyonaga, and in his later works imitated the style of Eishi and other artists of the Kwansei period. Dates of birth and death not known. Worked from about 1780 to 1795.

292 **Naniwa-ya O Kita.** A half-length portrait of the popular waitress, who is shown walking toward the right carrying a bowl of tea on a red lacquer tray. Mica ground. Not signed.

Size, 15¼ x 10⅛ inches. Fine impression, in good condition, notwithstanding a bad tear extending across the sleeve, with a piece colored to match the outer garment fitted in to take the place of one that is missing. See illustration.

292a **Celebration of the Boys' Festival.** This festival takes place on the fifth day of the fifth month. In this print, which is the left-hand sheet of a triptych, a woman has her arms about another woman to restrain her from taking the drink of saké that a maid is trying to serve to her, and back of this group a tall woman stands looking toward the right. Signed, Shunchō gwa.

Size, 15 x 9⅞ inches. Good impression, in fine condition.

293 **The Botan Show.** Three tall women, one of them carrying a black lap-dog, walking toward the right to view the flowers. Left-hand sheet of a triptych. Signed, Shunchō gwa.

Size, 14¾ x 9⅞ inches. Fine impression, in fair condition.

No. 292

294 **An Outing at Oshiagi.** A family group on the near bank of a canal in the grounds of a Shintō shrine at Oshiagi in the Honjō district. On the farther bank of the canal is a road and beyond that, rice fields. This district has been built up for many years past. In the eighteenth century it was still for the most part open fields. Signed, Shunchō gwa.

Triptych. Size, 14½ x 29¼ inches. Ordinary impression, in fair condition. Could be improved by pressing and remounting.

No. 296

No. 295

295 **The New Year's Holiday.** A group of women on the veranda of a great house. One who is seated holds a ball for playing mairi; two in the foreground at the right, carry battledores; two stand back of the others, one of them holding a sugoroku box. Right-hand sheet of a triptych entitled, "Go Settshu" (The Five Festivals). Signed, Shunchō gwa.

Size, 14½ x 9⅞ inches. Fine impression, in fine condition. See illustration.

296 **Oiran Visiting a Shintō Shrine.** At the right, Komurasaki of Kadotama-ya; in the center, Maiyuzumi of Daimonji-ya; at the left, Sugawara of Tsuru-ya, each attended by kamuro and shinzō. Signed, Shunchō gwa.

Triptych. Size, 12½ x 25¼ inches. Fine impression, in fine condition. See illustration.

297 **In Holiday Attire.** A group of women on the veranda of a great house. One sheet of a triptych or a pentaptych. From this sheet alone the subject of the entire composition cannot be determined. Signed, Shunchō gwa.

Size, 15⅛ x 9⅞ inches. Fine, though not perfect impression, in good condition.

No. 299

298 **The Bunch of Iris.** The oiran Kuniyo of Yodo-ya, her kamuro and a shinzō enjoying the moonlight on a summer evening, the kamuro holding up a fine bunch of iris flowers for the shinzō to admire. Printed in tones of gray. Signed, Shunchō gwa.

Size, 14¾ x 10¼ inches. Ordinary impression, in poor condition.

HOSODA EISHI

1756–1829

299 **Prince Genji in Exile at Suma.** Left-hand sheet of one of the triptychs of the series Fūryū Yatsushi Genji, i.e., "Fanciful Transformed Genji Monogatari." A corner of Prince Genji's lodge is shown, with two women standing, looking down at a girl who is playing with a kitten. In the background is a vista of Suma beach and the water of Ōsaka Bay. Printed in violet, gray and black. Signed, Eishi gwa.

Size, 14⅞ x 9⅞ inches. Good impression, in good condition. See illustration.

300 **The Wayside Tea-booth.** A party of men, women and children out for a holiday, pausing at a wayside tea-booth in the Honjō district. Though within the city of Edo, this district, at the time this print was designed, was for the most part open country. The scene is the same as that depicted in the triptych by Shunchō (see No. 294), but the people are upon the road shown in that print, running along the farther side of the river. Signed, Eishi gwa.

Triptych. Size, 13½ x 29⅛ inches. Good impression, in fair condition, colors softly faded.

301 **Hinazuru of Chōji-ya** seated on a rug, a reading-stand and books beside her, and an uchiwa in her hand. Series: Seiro Bijin Rokka-sen, i.e., "Six Flowery Beings of the Green Houses." Signed, Eishi gwa.

Size, 14½ x 9½ inches. Good impression, in good condition.

302 **The Round Window.** A group of oiran seated in a room on a day in winter, one of them pointing to the snow-clad landscape seen through a round window overlooking Nippon embarkment along which a man is being carried in a kago. Double page illustration from an album of poems. Signed, Chōbunsai Eishi zu.

Size, 8¾ x 14½ inches. Fine impression, in fine condition.

No. 303

303 **Making Yaki-dōfu.** Three young women at a garden party. One is broiling slices of tōfu (bean-curd), impaled on skewers, another bends over to speak to her and the third is taking a basket of the yaki-dōfu to serve to people not shown upon this, the middle sheet of a triptych. Signed, Eishi gwa.

Size, 12¾ x 8¾ inches. Fine impression, trimmed a very little at the foot, otherwise in perfect condition. See illustration.

REKISENTEI EIRI

Said to have been a pupil of Hasegawa Mitsunobu, though, in his prints he did not follow that artist's style. Nothing is known about his life. He was much influenced by Eishi. Worked in the Kwansei period (1789–1801).

304 **Chōfu no Tamagawa.** A woman washing cloth in the Tama River in Musashi province, treading it with bare feet. Series, Mu Tamagawa. Signed, Rekisentei Eiri gwa.

Size, 12¾ x 8½ inches. Ordinary impression, in fair condition.

KUBO SHUNMAN

Personal name Kubota Yasubei. Studied under obscure painters, then under Shigemasa. His works are greatly admired for their esoteric quality. Designed many surimono. Born 1757; died October 26, 1820. His studio name though written with the characters "Shun" and "Man," should be pronounced Shumman.

305 **Futami ga Ura.** View of Futami beach at Isé, showing the so-called "Husband and Wife rocks," and the sun just rising above the horizon. Signed, Kubo Shunman gwa.

Size, 7¼ x 10⅛ inches. Fine impression, in fair condition.

306 **In the Tea-room.** Utensils and flowers set out of the Cha-no-yu ceremony. A chagami (tea kettle for the ceremony) is placed upon the irori, or fire-place in the floor. In front of it is a sumitori (charcoal holder), a chawan (tea bowl) with a chasen (tea whisk) placed in it, and a cha-ire (tea caddy) in a brocade bag. In a hishakutate (dipper-holder) are a hishaku and a pair of hibashi (iron chopsticks for handling the charcoal). And lying beside these things are a plum branch in bud, and a branch of Camellia Sasanka in full bloom. Surimono. Signed by seal only, Shunman.

Size, 5⅜ x 7⅛ inches. Fine impression, in good condition.

TOSHŪSAI SHARAKU

Of this great artist whose works are unique in their concentrated power and remarkable characterizations we know only that his real name was Saito Jūrōbei, and that he was a Nō dancer in the service of the Daimyō of Awa. The portraits of actors for which he is famous all appear to have been drawn in or about the years 1794 and 1795. Whether the cessation of his activity as a print designer was due to his death or to the persuasion of his aristocratic patron, or to some other cause, we have yet to learn. It cannot be from lack of popularity, for, although his prints are rare, they are not as rare as the master works of his contemporaries, Utamaro, Toyokuni, and Eiri.

No. 307

307 **Ichikawa Ebizō in Shibaraku.** This print probably represents Ebizō (as the fifth Danjūrō called himself after he gave the Danjūrō

name to his son, the sixth Danjūrō, in the eleventh month of Kwansei 3—November 26 to December 24, 1791), as Kamakura Gongoro Kagemasa in "Otokoyama Oedo-no-Ishizue," the Kaomise play at the Kiri theatre, December 1794. Signed, Sharaku gwa.

Size, 12⅝ x 6 inches. Good impression, in good condition. See illustration.

From the Vicomte de Sartiges collection

No. 308

308 **Portrait of the Actor Arashi Ryūzō.** The rôle in which he is depicted has not been ascertained. Mica ground. Signed, Toshūsai Sharaku gwa.

Size, 14½ x 9¼ inches. Fine impression, in good condition, several moth holes having been neatly repaired.

From the Vicomte de Sartiges collection

KITAGAWA UTAMARO

1753–1806

309 **The Chestnuts.** Yama-uba, the mother of Sakata Kintarō, standing, and bending over, shows her young son two burrs full of chestnuts on a small twig, and the pink-skinned boy grips her skirts as he looks up at the tempting nuts. Signed, Utamaro fude.

Size, 19¾ x 9¼ inches. Superb impression of one of Utamaro's most celebrated prints, finer, apparently, than the beautiful impression in the collection of M. Doucet which is reproduced in color in the Vignier-Inada Catalogue. That is slightly trimmed, whereas this is full size and the color is very little faded—just enough, indeed, to enhance its charm. See illustration.

310 **A Jōruri Teacher.** A woman seated with an open book before her and a samisen across her lap, giving a jōruri lesson to a man who is seated before her. Two other men are awaiting their turn for a lesson, one yawning, the other fast asleep. Men pupils of women instructors rarely came for the purpose of learning but solely to get near to the teacher. Signed, Utamaro gwa.

Size, 9⅞ x 7¼ inches. Good impression, in good condition.

311 **Fufu no Yudachi.** "A married couple in a sudden shower." A man with a white kerchief thrown across his head and a woman carrying a closed umbrella, caught in a heavy downpour. Series, Ukiyo San Seki, i.e., "Three Evening Views." Signed, Utamaro fude.

Size, 20 x 9¼ inches. Fine impression, in good condition.

312 **Woman Playing with a Pom-pin,** a toy made of very thin glass, called also "pokon-pokon." The flexible bottom of the toy can be made to bulge or retract as one forces air through the tubular stem or sucks it in with the lips, and, as the bottom moves back and forth it produces a sound like "pom-pin," or "pokon-pokon," hence, the name. Mica ground. Series: Fujo Ninso Juppin, i.e., "Ten Varieties of Feminine Physiognomy." Signed, Sokan (Physiognomized by) Utamaro fude.

Size, 14¾ x 9¾ inches. Fine impression, in good condition save for a horizontal crease.

No. 309

313 **Amagoi Komachi.** "Praying-for-rain Komachi." A woman seated on the floor of a bathroom with her arms about another woman who is dressed in a bathrobe. The title of the print indicates that she is praying for water to fill the bathtub which is shown at the left. Series, Futaba Gusa Nana Komachi. Signed, Utamaro fude.

Size, 14¾ x 9¾ inches. Good impression, in good condition, colors softly faded.

No. 314

SEIRO JŪ-NI JI TSUZUKI

"The Twelve Hours of the Day in the Green Houses." Four of the series of twelve well-known prints. Each signed, Utamaro fude.

314 **Mi no Koku.** The Hour of the Snake—9 to 11 o'clock A. M., as we reckon time. A woman attired in a blue-and-white bathrobe,

standing, drying her ear, while another woman kneeling before her holds a cup of tea.

Size, 14¾ x 9½ inches. Fine impression; trimmed from 15 x 10 inches, in fair condition otherwise. See illustration.

315 **Saru no Koku.** The Hour of the Monkey—3 to 5 o'clock P. M. An oiran out for a walk, attended by her kamuro and a shinzō.

Size, 14¾ x 9¾ inches. Good impression, in good condition.

No. 316

316 **Tori no Koku.** The Hour of the Cock—5 to 7 o'clock P. M. An oiran standing, looking at a maid who bends over a large Odawara lantern and is about to lift it.

Size, 14⅜ x 9¾ inches. Fine impression, in fair condition, a good deal trimmed down. See illustration.

317 **Ne no Koku.** The Hour of the Rat—11 o'clock P. M. to 1 A. M. An oiran untying her obi and looking down at another woman who is folding her uchikake (overdress).

Size, 14¾ x 9¾ inches. Good impression, in good condition.

318 **The Awabi-shell Divers at Ise.** Right-hand sheet of the earlier of the two triptychs presenting this subject that were designed by Utamaro. Three women visitors standing on a rocky spit, looking at a woman diver who has just come to the surface of the water, bearing a shell in her hands. Signed, Utamaro gwa.

Size, 14¾ x 9¾ inches. Ordinary impression, in fair condition save for a large moth hole that has been badly patched.

319 **Middle Sheet of the Same Triptych.** More visitors farther out on the rock, and a diver coming to the surface of the water and handing a shell to another diver who is seated in a boat.

Size, 15 x 9⅞ inches. Ordinary impression, in fair condition.

320 **The Awabi-shell Divers at Ise.** The later triptych, which is one of Utamaro's most famous works. In the middle sheet one of the woman divers is shown nursing her young son while she rests, seated by a basket of shells. At the right a woman is wringing the water from a red cloth wrapped about her loins and is looking down at a visiting woman who is holding a large shell and presumably asking its price. At the left, two divers are looking down at a school of small fish in the water below. Signed, Utamaro fude.

Size, 14¾ x 29¼ inches. Good impression, not in very good condition, somewhat soiled, faded, and trimmed.

321 **Middle Sheet of the Same Triptych.**

Size, 14½ x 9⅝ inches. Fine impression. Trimmed a half inch at the head, and a few of the black markings of the rock near the bottom of the print have been rubbed off. Otherwise in fine condition.

322 **Ennichi Yoru no Ame.** "Night Rain at the Evening Market." A woman and her two sons, the elder of whom carries a lantern, leaving a night stall at a shrine where she has purchased a pot of morning glories. Series: Nazorai Hakkei, i.e., "Eight Puzzle Scenes." Signed, Utamaro fude.

Size, 12¾ x 9 inches. Fine impression, in fine condition. See illustration.

No. 322

CHŪSHINGURA

The drama of the Loyal League. A series of "brother pictures" presenting comic analogues in real life of the scenes of the play which are shown in small pictures in the upper corners of the prints. Ten out of the eleven prints forming the set. Each signed, Utamaro fude.

Each print 15 x 10 inches. All good impressions, in good condition.

323 **Act I.** A woman watching a manzai singer flirt with her sister; and Wasaka-no-suke watching Moronao make love to Kaoyo-gozen.

324 **Act II.** A young man delivering a letter in a box to a young woman seated at the entrance to a house, her mother standing by her side, compared with Rikiya's interview with Konami.

325 **Act IV.** Women arranging flowers and bringing saké for the Tsukimi festival, while a youth looks on. This is compared to Rikiya's gift of flowers to Kaoyo.

326 **Act V.** An oiran taking a bag of sweetmeats from a matron, compared to Sadakuro robbing Yoiehibei.

327 **Act VI.** The bravery of a geisha preparing to set forth to keep a professional engagement contrasted with the heroism of Kanpei who, with Okaru and her mother, is shown in the small picture.

328 **Act VII.** The well-known scene of the discomfiture of Kudayu at Ichimonji-ya parodied by the representation of a nude man seated upon the veranda of a seiro, anxiously perusing the very long bill entailed by a night of dissipation, while his mistress, seated on a balcony above, nonchalantly fans herself, and a dog is curled up beneath the engawa.

329 **Act VIII.** A geisha playing a samisen while walking in a street, attended by a matron, compared with Tonase and Konami journeying to Yamashina.

330 **Act IX.** The toilet of a young woman having her hair dressed by her mother, interrupted by the intrusion of a mendicant priest in a black robe and a basket hat. This is compared with Kakogawa Honzō, in komusō attire, arriving at Yuranosuke's house in Yamashina, as his wife Tonase was about to kill their daughter Tonase, and then commit suicide.

331 **Act X.** Gihei protecting the nagamochi containing the arms of the loyal ronin finds a parallel in a scene in the Yoshiwara where a nude man, drunk with saké, sits upon a sakadaru and prevents the servants from getting at the liquor it contains.

332 **Act XI.** An analogue to the killing of Moronao is shown in an encounter in the kitchen of a house in the Yoshiwara, where a man servant, armed with a broom, attacks a drunken guest who protects himself with a duster, while an amused waitress holding a candle, looks on.

333 **Three Niwaka Performers.** Three geisha who took part in a niwaka, in the streets of the Yoshiwara. The upper one carries a mugi-tsuki (wheat pestle), the lower one at the right impersonates an ōgi-uri (folding-fan peddler), and the one at the left, an uchiwa-uri (round-fan peddler). Series: Seiro Niwaka Onna Geisha no Bu, i.e., "Woman Geisha Participants in a Green-house Niwaka." Impression with a mica ground. Signed, Utamaro gwa.

Size, 15 x 9⅝ inches. Good impression, trimmed three-eighths of an inch in width and not otherwise in very good condition.

No. 334

334 **The Smiling Girl.** Large head and bust portrait of a young woman, with her head bent forward. A short ode describes her as being "as lovely and smiling as fukujusō" (Adonis davurica, a plant

that blooms about the first of the year and is regarded as an emblem of good luck). Series: Meisho Koshikake Hakkei, i.e., "Eight Views of Women Seated on Benches." Signed, Utamaro fude.

Size, 15 x 9½ inches. Fine impression, in fine condition. See illustration.

No. 335

335 **Hanaōgi of Ōgi-ya.** Three-quarter length portrait of the popular beauty, who is shown holding a poem slip and a pipe. Impression with a mica ground. Signed, Utamaro fude.

Size, 14⅞ x 9¾ inches. Extremely fine impression, in flawless condition. See illustration.

336 **Shinano-ya O Han ga Sō.** "The Face of Shinano-ya O Han." Large head and bust, imaginary portrait of O Han, whose love affair with Choemon resulted in their committing shinjū (double suicide , by drowning themselves in the Katsura river. Signed, Utamaro fude.

Size, 14⅞ x 9⅞ inches. Fine impression, somewhat browned, other wise in good condition.

No. 337

337 **Wakaume of Tama-ya.** Three-quarter length portrait of the tayu, and a glimpse of one of her kamuro, who is peeping out from behind her mistress. Impression with a mica ground. Signed, Utamaro fude.

Size, 15¼ x 10¼ inches. Fine impression, in good condition. See illustration.

338 **Who Is She?** Large head and bust portrait of a woman who has a folded paper pinned about her head to protect her coiffure. Her name is given in a rebus in an upper corner, which the writer of this catalogue regrets he has not been able to decipher. Series: Komei Bijin Rok-kasen, i.e., "Six Famous Women Poets." Signed, Utamaro fude.

Size, 14½ x 9⅞ inches. Fine impression, in fine condition.

339 **Harukaze.** "A Spring Breeze." Large head and bust portrait of a woman drinking from a glass goblet. Series, Meisho Koshikake Hakkei. Signed, Utamaro fude.

Size, 15⅛ x 10¼ inches. Fine impression, in good condition, softly toned.

340 **A Chūshingura Parody.** The geisha Izutomi cutting off a branch of yamabuki and turning to speak to another geisha who stands upon a veranda at the right. Parody upon the scene in Act IV of the drama, where Kaoyo is engaged in making a floral arrangement when the messengers arrive to notify her husband that he has been condemned to die. Series, Komei Bijin Mitate Chūshingura. Signed, Utamaro fude.

Size, 14¾ x 9¾ inches. Good impression, in good condition.

341 **Putting Away the Treasures.** A geisha of Ebisu-ya mounted upon a huge chest is placing boxes containing treasured articles in an upper cupboard, while one servant holds a lantern and two others hold boxes to be put away in turn. Probably a parody upon the scene of Gihei's protecting the nagamochi, in Act X of the drama. Same series as No. 340. Signed, Utamaro fude.

Size, 15 x 10 inches. Good impression, in fine condition.

342 **Shaving His Head.** A woman holding her infant son who remains fast asleep while his father shaves the child's head. Signed, Utamaro fude.

Size, 14¼ x 9 inches. Fine impression, in good condition save that it has been trimmed down from 15 x 10 inches.

343 **Amusing the Child.** A woman seated behind a tsuitate, looking into a mirror which is turned so that the reflection of her face, with

No. 343

tongue protruding, can be seen by an infant boy, who lies upon the floor in the foreground, his mother grasping his waistband to hold him in position. Signed, Utamaro fude.

Size, 15¼ x 10 inches. Fine impression, in fine condition. See illustration.

344 **A Merry Party.** A young man and a tayu feasting in a Yoshiwara tea-house, where they are being entertained by geisha and by a taikomochi (professional jester), who is shown seated before them exchanging witticisms with a geisha seated at the left. Signed, Utamaro fude.

Triptych. Size, 14½ x 29 inches. Good impression, in good condition.

No. 345

345 **The Sheltering Tree.** A group of people caught in a sudden shower, taking shelter under a large tree, and others running to join them. At the left a farmer wearing a straw hat squats down with a basket of egg plants beside him. Signed, Utamaro fude.

Triptych. Size, 14⅞ x 29½ inches. Good impression, in good condition. See illustration.

346 **Picture of Women Lodgers.** This is the artist's title for the print which shows three women seated on beds under a great kaya or mosquito-net canopy, and three others standing outside, one holding an uchikake (overdress) of black gauze, one tying her obi, and the third fastening the rope that holds up one corner of the canopy. Signed, Utamaro fude.

Triptych. Size, 14¾ x 29⅜ inches. Ordinary impression, in poor condition, faded and somewhat soiled.

EISHOSAI CHŌKI

Pupil of Toriyama Sekiyen. Earliest studio name Shikō. From about 1792 signed Eishosai Chōki. Worked during the Kwansei period (1789—1801). Dates of birth and death not known.

347 **An Ōsaka Beauty.** The tayu Ōsumi of Tsuchi-ya, Shinmichi. Large head and bust portrait of marked distinction. Impression with a mica ground. Signed, Chōki gwa.

Size, 14½ x 9⅝ inches. Fine impression, in very beautiful condition. See illustration, p. 124.

SHIKŌ II

Probably a pupil of Chōki. Until quite recently his prints have been ascribed to Chōki notwithstanding palpable differences in the quality of the drawing, it being taken for granted that the relative weakness was merely a result of the letting down that was incidental to a period of decadence. Lately, however, Major J. J. O'Brien Sexton has discovered evidence that there was a second Shikō, so it seems more plausible to attribute the prints of the later years of Kwansei to him rather than to Chōki on the supposition that Chōki then reverted to his early name and suddenly changed his style.

No. 347

348 **Disconsolate Lovers.** O San seated beside her lover Mohei, who is wiping a tear from his eye. Both are greatly dejected and are contemplating double suicide to end their woe. This was often the last resort of lovers in old Japan, when marriage between them was impossible. Signed, Shikō gwa.

Size, 14⅞ x 9⅞ inches. Good impression, in good condition. See illustration.

No. 348

349 **Lovers Playing Cat's Cradle.** O Kiku and Kōsuke playing ito-tori, literally "thread-take," the game known to us as "cat's cradle." Same series (without title) as the preceding lot. Signed, Shikō gwa.

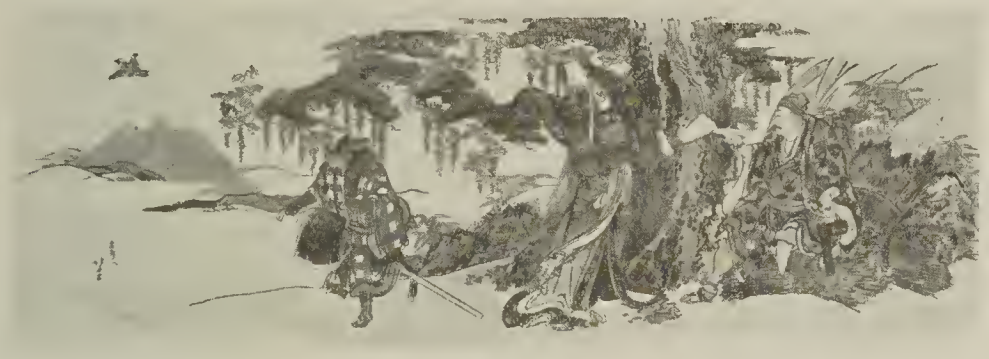
Size, 15 x 9⅞ inches. Fine impression, in fine condition. See illustration, p. 126.

No. 349

KATSUSHIKA HOKUSAI

1760—1849

350 **The Apparition of Yama-uba.** In the final scene of the second act of "Seiwa-nidai Ōatari Genji," the Kaomise play at the Miyako theatre, on or about November 29, 1796, the fifth Ichikawa Danjūrō (then known as Ichikawa Ebizō), appeared in "The Apparition of Yama-uba." This was his last play before his retirement from the stage, though he afterward appeared a few times by special request. In this print, which is a surimono to commemorate Danjūrō's "last appearance," he is shown not enacting, but seeing the vision, while seated upon a bundle of fagots and looking at the



No. 350

apparition of Yama-uba and her son Kintarō. His kimono has a pattern formed of egg-plants; at the extreme left of the picture, Mt. Fuji is seen in the distance, and a falcon is flying above. The vision is thus shown to include the three things that presage good luck if dreamed about on the second night of the New Year. As Kaomise was the actor's New Year it was peculiarly appropriate to make this suggested omen a feature of the commemorative surimono. It is regrettable that the other half of the sheet containing, in all probability, odes and other inscriptions, has not been preserved. Signed, Gwa-kyō-jin Hokusai.

This print shows that Hokusai used the "Painting-mad-man" signature some years earlier than has hitherto been supposed. In the catalogue of the exhibition of paintings by Hokusai held in Tokyō in 1900, Fenollosa ascribed the works so signed to the years 1802—1805; and in the V.-I. "Yeishi, Choki, Hokusai," catalogue the years 1800—1815 are named.

Size, 7⅝ x 21 inches. Fine impression, in perfect condition. See illustration.

351 **Visitors at a Shintō Shrine.** A family party, a man, two women and several youngsters visiting a Shintō shrine attached to a Buddhist temple of the Nichiren sect. Long surimono. Signed, Gwa-kyō-jin Hokusai gwa.

Size, 7½ x 20⅜ inches. Good impression, in good condition.

352 **Feeding the Monkey.** An old shichō (attendant at a Shintō shrine) offering a cake to a monkey that is seated on a small platform on

the top of a pole to which he is chained. A small boy dressed in a red kimono is an interested spectator. Signed, Katsushika Hokusai.

Size, 19¼ x 10¾ inches. Fine impression, unfortunately not in very good condition, as it is an exceedingly rare and important print.

353 **Rural Scene.** A picnic party of women and children in the foreground on a road that borders a river winding about a farmhouse and running under a bridge at the left. The farmer and an old man and a woman are standing on the bridge and another man is standing in the stream below washing a basket. Double-page illustration from an album of poems and pictures. Signed, Hokusai Suri gwa.

Size, 8¾ x 14¾ inches. Fine impression, in fine condition.

ROK-KA-SEN

"The Six Famous Poets." Complete set of six tateban prints, size 14¾ x 9¾. An exceptionally fine set, all very fine impressions, in beautiful condition. Each print signed, Katsushika Hokusai.

354 **Sōjō Henjō.** A red-robed priest. The brilliant quality of the colors of his garments is worthy of special notice.

355 **Bunya no Yasuhide.** Seated figure of a court noble of the olden time.

356 **Otomo no Kuronushi.** Another dignitary of the Fujiwara period.

357 **Kisen Hōshi.** An early Buddhist monk of high rank.

358 **Ariwara no Narihira Ason.** Famed as the author of the Ise Monogatari and for the "Eastern Journey" described in that classic work.

359 **Ono no Komachi.** The celebrated woman poet of the ninth century.

SHOKOKU MEIKYO KIRAN

"Famous Bridges in the Home Provinces." Six of the eleven prints of the series and one duplicate. Each signed I-itsu, formerly Hokusai. Size, about 10 x 15 inches. All good impressions in good condition.

360 **Tōkaidō Okazaki Yahagi no Hashi.** The bridge over the Yahagi River at Okazaki on the Tōkaidō.

361 **Yamashiro Arashiyama Togetsu Kyo.** The bridge at Arashiyama, province of Yamashiro, from which one sees the moon reflected in the water.

362 **Suwo Kintai Bashi.** Kintai bridge in the province of Suwo.

363 **Agikawa-guchi Tempozan.** Tempozan bridge at the mouth of the Aji River, Ōsaka.

364 **The same.** Another impression, not in quite as good condition, being slightly soiled along the line of a vertical fold.

365 **Echizen Fukyū Bashi.** Fukyū bridge connecting two districts in the province of Echizen, built partly of wood and partly of stone by the Daimyō of the respective districts.

366 **Mikawa Yatsu Hashi.** The bridge of eight platforms at Chiryū, province of Mikawa.

SHŪNEN HYAKU MONOGATARI

"One Hundred Tales of Ghosts." Three prints of the well-known Ghost series. Each signed, Hokusai haki (brush).

367 **Malevolence.** A snake, symbolizing malevolence, crawling over a black box of sweetmeats and around an ihai (ancestral tablet, which, however, in this instance bears a comic inscription) before which is placed the customary bowl of water with a green leaf floating in it.

Size, 9¾ x 7 inches. Fine impression, trimmed down and somewhat soiled.

368 **Kohada Koheiji.** The ghost of Kohada Koheiji pulling down a mosquito net bed-canopy and looking through the opening.

Size, 10¼ x 7¼ inches. Fine impression, in fine condition.

369 **Oiwa San.** A ghostly head on a tattered hanging lantern inscribed "Namu Amida Butsu."

Size, 10¼ x 7¼ inches. Fine impression, in fine condition.

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370 **Strolling Jugglers.** One of the performers is balancing three balls resting on the rim of a cup set upon the top of a pole standing upon

a flute that he is playing. Another man holds a bag open to catch the cup should it chance to fall, and a third is beating a drum. Signed, Zen Hokusai Iitsu fude.

Size, 13⅝ x 2½ inches. Ordinary impression, in fine condition.

371 **A Bird upon a Flowering Branch.** Signed, Zen Hokusai gwa.

Size, 13½ x 2⅝ inches. Good impression, in fine condition.

372 **Hirami ni Mutsu ni Akagai.** Flounder, Scombrops chilodipteroides, and Swollen ark-shell. Signed, Zen Hokusai fude.

Size, 8½ x 6⅛ inches. Ordinary impression, browned.

SHIKA SHA-SHIN KYŌ

"The Imagery of the Poets." Seven prints of the series of ten. Each signed, Zen Hokusai Iitsu.

373 **Sei Shōnagon.** Illustration of a famous ode by the tenth century court lady Sei Shōnagon, author of the "Makura Zoshi," which is one of the classics of Japanese literature. The ode, as rendered into English by Kojirō Tomita, reads:

While shades of night prevail,
Mock not the clarion cock;
For vain shall be thy ruse
Ou-saka's guard to pass.

This poem was written as a letter to her lover, the Dainagon Yukinari, who had left her early one morning and had sent back word that the crowing of a cock made him think day was near. Her reply was a play on words and a reference to an incident in the life of Meng Ch'ang-chün (called Mōshōkun by the Japanese), a Minister of the Ch'in State, third century B. C. Having been imprisoned when his loyalty was questioned, he escaped by bribing the king's favorite concubine to aid him. Arriving at the frontier gate which was closed and could not be opened until cock-crow, he would have been captured by his pursuers, but for the clever stratagem of one of his retainers who climbed a tree and imitated the crowing of a cock so successfully that an actual cock echoed the sound, the gate was thrown open and Meng escaped to his native province of Ch'i.

Size, 20 x 8⅞ inches. Very fine impression, in flawless condition. See illustration.

No. 373

No. 374

374 **Mêng Hao-jan.** As the name of the poet is not given upon the print there is some doubt as to his identity. In many recent catalogues the name of the Sung poet Su Shih (1036—1101) has been suggested, but no poem by him fitting the print has been quoted. The ascription here made seems much more probably the right one. Credit for it is due to Mr. Kojirō Tomita of the Boston Museum of Fine Arts. The print shows a Chinese nobleman on horseback in a snowstorm, halting on a crag projecting over a body of water, to watch a flock of geese. Mr. Tomita thinks that this may illustrate a famous poem by Mêng Hao-jan (689—740) of the T'ang dynasty, known to the Japanese as Mō Konen. The rest of the description is given in Mr. Tomita's words, together with his translation of the poem.

"Once while on his way to Ch'ang-an, at one time the capital during the Ch'in Dynasty, and in the poet's time the capital of the ruling T'ang Dynasty, Mêng Hao-jan encountered a snowstorm and composed the following poem, whose meaning is suggested in the print, provided the ascription of the subject is correct:

"On Meeting a Snowstorm on the Way to the Capital

Long the way to the Ch'in capital,
And sullen the sky of the dying year,
Its sable hues bent toward the year to come;
The heavy snow emburdens peak and stream,
And on the shore alighting geese their pathway lose;
In barren fields the hungry crows convene,
While I, a wayfarer, disheartened stand;
Alas, no habitation meets my gaze!"

Size, 20 x 8⅞ inches. Fine impression, in good though not perfect condition. *See illustration, p. 131.*

375 **Abe no Nakamaro.** Illustration of his famous ode:

When I look abroad
  O'er the wide-stretched "Plain of Heaven,"
Is the moon the same
  That on Mount Mikasa rose
In the land of Kasuga?

The poet is shown seated on the balcony of a Chinese palace looking up at the moon and thinking mournfully of his far-away Japanese home in the province of Kasuga. Several attendants respectfully guard him, and in the foreground a tall pine rises and is sharply outlined against the sky. Nakamaro was sent to China to discover the secret of the Chinese Calendar. The Emperor received him graciously, feasted him, then retired and gave orders that he was to be starved to death. In his agony he bit his thumb until it bled and then wrote the poem with his blood.

Size, 20 x 8¾ inches. Fine impression, in fine condition.

376 **Tokiwa Daijin.** The ode that this print illustrates is by a poet whose name is not given in any list that the writer of this catalogue has been able to consult, and other cataloguers have had the same difficulty. A noble poet is depicted, standing on the bank of a stream, holding a court fan across his shoulder. His sword-bearer and another retainer respectfully crouch down beside him, and the crescent moon of the third day appears in the cloudless sky overhead.

Size, 20 x 8⅞ inches. Early, but not quite perfect impression, in very fine condition, the color especially good.

377 **Harumichi no Tsuraki.** Illustration of an ode by this poet which reads, in the English version by Will H. Edmunds:

In a mountain stream,
Builded by the busy wind,
Is a wattled-barrier drawn.
Yet it is but maple leaves
Powerless to flow away.

Hokusai shows the poet crossing a bridge across a rapidly flowing river, toward a village that nestles on a low point about which the stream sweeps. At the right a tall crag rises, and high mountains appear in the background.

Size, 20 x 9 inches. Fine impression, in flawless condition.

378 **Shonenko.** This is the Japanese pronunciation of the title of a famous Chinese poem on the pleasure of travel. A Chinese nobleman is depicted by Hokusai, urging his white horse to a faster gait on a road winding around a lake. A little way in front his courier waits

No. 378

No. 379

for him to come up. Both are watching a fisherman seated on the bank, angling with rod and line.

Size, 19¾ x 8⅝ inches. Fine impression, in fine condition.

379 **Tokusa Kari.** "Collecting Tokusa" (the scouring-rush). An old farmer is shown crossing a dobashi over a rapid stream flowing into a lake where ducks are swimming. Great masses of tokusa grow on the farther bank of the lake, and the farmer carries two bundles of dried rushes hung from the ends of a pole held across his shoulder. The poem that this print illustrates has not been located. May it not be that the poet is Hokusai himself?

Size, 19¾ x 8⅞ inches. Ordinary impression, in good condition. Trimmed a quarter inch at the head. See illustration.

SUKEI

380 **White Cranes.** Two birds standing on a rounded hill-top where a dwarf cherry-tree with white blossoms rests upon the curb of a well. Long surimono. Signed, Sukei gwa. Seal; Nobuoka.

Size, 8¼ x 19½ inches. Fine impression, in perfect condition save for a few moth holes.

KATSUSHIKA TAITO

Pupil of Hokusai, who gave him the Taito name after he dropped it about 1820. Worked in Edo until 1843. During Ka-ei (1848—1853) worked in Ōsaka. While there he forged Hokusai's signature on some of his own designs. The forgery having been detected he was called "Dog Hokusai."

381 **A Carp in a Swirl of Water.** A famous print, often, though erroneously, attributed to Hokusai. From a sheet of harimaze, or pictures intended to be cut apart for use in pasting upon screens or the sliding partitions of Japanese houses. Signed, Taito. Two seals.

Size, 14 x 6½ inches. Good impression. In fair condition.

382 **A Waterfall in a Narrow Gorge.** Signed, Taito.

Size, 13½ x 3 inches. Ordinary impression, in fair condition.

383 **An Oiran on Parade.** From a sheet of harimaze han. Signed, Katsushika Taito.

Size, 13⅞ x 6 inches. Good impression, in good condition.

384 **Tsuru ni Matsu.** Cranes and young pine trees. From the same set as the preceding lot. Signed, Taito.
Size, 14 x 6⅜ inches. Good impression, in good condition.

YANAGAWA SHIGENOBU

Pupil and son-in-law of Hokusai. Chiefly known as a book illustrator and designer of surimono. Born in 1784; died in 1832.

ŌSAKA SHINMACHI NERIMONO

The procession in the Shinmachi, the licensed quarter in Ōsaka. Three prints of women taking part in the procession, an annual fête resembling the niwaka of the Yoshiwara of Edo. Signed, Toto, Yanagawa Shigenobu.

Size, 14¾ x 9⅞ inches. All fine impressions, in fine condition.

385 **Kaideya Momozuru** impersonating an Emperor of Japan.

386 **Hinazuru of Naka Ōgi-ya** as an onna Jittoku.

387 **Hatsufune-dayu of Nishi Ōgi-ya** as a nobleman carrying an enormous saké cup.

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388 **Sayo-hime,** wife of the general Otomo no Sadehiko who was sent to Korea by Senkwa Tennō in the sixth century. When he sailed away it is said she stayed so long on a hill she climbed to watch the disappearing ship that she was changed into a stone called the Bofu-seki, or stone of the weeping wife. In the print a man is shown vainly trying to push her from her feet. Surimono. Series: San Yū Fu, i.e., "Three Strong Women." Signed, Yanagawa Shigenobu.
Size, 8 x 6⅞ inches. Fine impression, in fine condition.

389 **Dancing Girl Holding a Tsuzumi.** Surimono. Signed by seal only, Yanagawa.
Size, 7¾ x 6¾ inches. Fine impression, in fine condition.

390 **Ayu ni Kani.** Two trout, a crab, and a branch of pink-flowered vetch. Signed, Yanagawa.
Size, 6⅝ x 9¼ inches. Fine impression, in fine condition.

391 **Two Small Birds,** on a deep indigo background. Signed, Yanagawa.
Size, 6¾ x 5½ inches. Fine impression, in fine condition.

YASHIMA GAKUTEI

Pupil, first of Hokkei, then of Hokusai. Personal name Onokichi. Used the studio names Gakutei, Gakutei Harunobu, Gakutei Sodaoka and Gogaku. Especially noted as a designer of surimono. Worked during the first half of the nineteenth century. Dates of birth and death not known.

392 **Tempozan Man Sen Nū Sen no Zu.** "A thousand treasure ships sailing into port at Tempozan," while rosy rays of sunshine stream down from behind blue clouds. Signed, Gogaku.
Size, 10 x 14½ inches. Good impression, in fair condition.

393 **Ōsaka Ajikawa Tempozan Fukei.** View of Tempozan, Ōsaka, from the Aji River. Signed, Gogaku.
Size, 9⅞ x 14½ inches. Fine impression, in very fine condition.

TEN SURIMONO

Varied subjects. Each signed Gakutei. Size, about 8¼ x 7¼ inches. All fine impressions in fine condition.

394 **A Hina-ningyo.** A ceremonial doll representing an Empress robed in white brocade over a red undergarment, wearing an eboshi, and seated on an ornamental stand.

395 **Sagoromo Taishō.** A Fujiwara court noble playing upon a flute and a vision of a Princess appearing upon a white cloud floating in from the garden behind him. Series, Washo San Kō Shi.

396 **Shingagi-hime.** A noble Chinese lady as a warrior in full armor, with drawn sword in hand. Series, Gakumen Fujin Awase. Printed for the members of the Katsushika Ren.

397 **A House by a Lake.** A small picture in gray and black on a silver ground, and above it, on a fan-shape, an old Chinese seated in a garden, with a porcelain jar of wine by his side. On the right side of the print an ode is inscribed.

398 **Ko-tei-kin.** One of the heroes whose exploits are chronicled in the Suikoden. No. 5 of the series, Suikoden Tora Shogun. Signed, Gakutei Sadaoka fude.

399 **A Bijin Kinkō.** An oiran seated on a kotatsu holding a letter in her hands. A large carp embroidered on the futon that covers the fire box suggests that she is a reincarnation of the sennin Kinkō who, after a long disappearance, returned seated upon a huge carp as it leaped from a river.

400 **Michiyo.** An oiran arrayed in garments of rich brocade, and having the same name as a famous keisei of olden times. Series: Keisei Mitate Retsu-sen Den, i.e., "Transformed Representations of Keisei of Clean Character." Printed for the members of the Tochigi Ren.

401 **Gensō Kotei Nyōbo Shi Yu Boku.** The Chinese Emperor Ming Huang of the T'ang dynasty seeing a vision of his wife, the immortal Yang Kuei-fei, in a swirl of ink rising from an ink-stone on his library table. Printed for the members of the Ichio Ren.

402 **Tori-kago ni Ume ni Uguisu.** Plum blossoms and a Japan warbler in a bird-cage. Printed for the members of the Bizen-Guni Ren.

403 **The Seventh Ichikawa Danjūrō in Shibaraku.** As the print does not state which of the Danjūrōs is represented, this identification is tentative. It may depict the eighth Danjūrō who succeeded to the name when his father took the name of Ebizō, retired from the Edo stage and went to Ōsaka in 1838.

KOTO-GO-SHO-GWA

"The Four Accomplishments," Music, Playing Games, Writing, and Painting. Three prints of the set of four. Each signed, Gakutei Harunobu. Size, 8 x 10¼ inches. All fine impressions, in fine condition.

404 **Go.** Gaming. Two court nobles playing the go, a game resembling checkers, but more complicated. A court lady stands beside the players.

405 **Sho.** Calligraphy. A court noble seated, turning to look at an inscription written upon a long sheet of paper that a lady holds up for him to see. Another lady in the foreground holds a large roll of paper.

406 **Gwa.** Painting. A court lady showing to another lady an ink painting of bamboos that a nobleman seated near them has just finished painting.

UTAGAWA HIROSHIGE

1797–1858

407 **Kaiko Yoshinai no Zu.** "Picture of Silkworm Raising." The entire process of silk culture from the breeding of the worms to the spinning of the silk shown in a succession of small pictures scattered over the three sheets of a triptych. Signed, Hiroshige gwa. Date about 1845.

Size, 13⅞ x 29 inches. Good impression, in good condition.

ROKU-JŪ-YO SHU MEISHO ZU KAI

"Views of Famous Places in the Sixty-odd Provinces." Five prints of the series. Each signed, Hiroshige fude. Size 13½ x 9 inches, not including the margins.

408 **Iyo Saijo.** The little seaport of Saijo in the province of Iyo, a flat-topped mountain in the background. Dated 1855.

Fine impression. Trimmed to 13 x 8½ inches; in fine condition otherwise.

409 **Izumo Ō Yashiro Hotohoto no Zu.** A foggy day in the grounds of the great Shintō shrine in the province of Izumo. Dated 1853.

Exceptionally fine impression, in very fine condition.

410 **Noto Taki no Ura.** A waterfall at the sea shore in the province of Noto. Dated 1855. Engraved by Take.

Fine impression. Trimmed to 13⅛ x 8¾ inches. Otherwise in perfect condition.

411 **Harima Maiko no Hama.** Maiko beach, province of Harima. Dated 1853.

Good impression, in good condition.

412 **Ōmi Biwa Ko Ishiyama Dera.** Ishiyama Buddhist temple on the shore of Lake Biwa, province of Ōmi. The temple which is on the

hillside at the left is not shown in the picture. Dated 1853. Engraved by Take.

Very fine impression. Trimmed to 13⅛ x 8¾ inches, otherwise in perfect condition.

EDO MEISHO KŌ SEKI DEN

"The History of Famous Historical Places in Edo." Three prints of the series. Each signed, Hiroshige gwa. Size 10 x 7⅛. Good impressions, in good condition.

413 **Masaki Inari no Yurai.** The history of the Inari Shintō shrine at Masaki, founded by Moritani, who is shown standing just within the entrance, holding a small stand on which a tama (crystal gem) rests.

414 **Ushi no Gozen no Miya Yurai.** Origin of the pavilion of the Ushi no Gozen Shrine, founded by the seventh son of Seiwa Tennō. The founder is shown seated on the veranda of a temple by the sea.

415 **Kanda O Tama ga Ike.** The pond in the Kanda district called the O Tama pond. It was named after a tea-house waitress who drowned herself in it because she could not decide which of two lovers she liked best. She is shown standing leaning against a tree and contemplating suicide.

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416 **Sha Tetsurō, Shiba Shin-mei Shanai.** The Sha Tetsurō tea-house in the grounds of the Shin-mei Shintō shrine, Shiba district. The buildings of the shrine at the right, the tea-house across the street at the left. Series: Edo Komyō Kaiseki Tsukushi, i.e., "Famous Resorts of Edo." Signed, Hiroshige gwa.

Size, 9¼ x 14¼ inches. Very fine impression, in perfect condition.

417 **Mompachi no Nikai Yanagi Bashi Yukei.** Evening view of the second story of the Mompachi tea-house at the Yanagi bridge. Same series and signature as lot 416.

Size, 8¾ x 13¾ inches. Very fine impression, in fine condition Most of the margins have been trimmed off but the print is intact.

TŌKAIDŌ GO-JŪ-SAN TSUGI

"The Fifty-three Post-stations of the Tōkaidō." Five prints of the half-block set published by Sano-ya Kihei. Each signed, Hiroshige gwa. Size, 6⅜ x 8¾ inches. All ordinary impressions, in good condition.

418 **Nihon Bashi.** The vanguard of a Daimyō cortège crossing the bridge.

419 **Odawara.** View of the road near the sea where men are hauling in a large seine.

420 **Numazu.** The rest-house at the station; Mt. Fuji in the distance at the left.

421 **Fuchū.** The second street in the licensed quarter.

422 **Kameyama.** The road leading to the castle; the mountain in the distance at the left.

THE FIRST FISH SERIES

Nine prints of the pictures of fishes published by Nishimura-ya. Seven of them signed Ichiryūsai Hiroshige gwa, the last two signed Hiroshige gwa. Size, 9¼ x 13½ inches. All extremely fine impressions, in very fine condition except as otherwise specified.

423 **Katsuo ni Sakura.** A Bonito (Scomber pneumatophorus) and clusters of small cherries with leaves attached.

424 **Bora ni Udo ni Tsubaki.** A Bora (Mugil japonicus, a species of mullet), ginseng, and a branch of camellia with one red blossom.

425 **Kasago ni Hasaki ni Shōga.** Only the Japanese names of the fishes can be given. With them three young stalks of ginger (shōga) are depicted.

426 **Aji ni Kuruma Ebi.** Two Horse-mackerel and two Prawns.

427 **Kochi.** Two Indian Flatheads (Platycephalus indicus).
Late impression, not in good condition; soiled.

428 **Tai ni Kinome.** A cardinal Sea-bream (Pagrus cardinalis), and leaves of a pepper tree.

429 **Ise-ebi ni Shiba-ebi.** A spring Lobster and two Shrimps.

430 **Awabi ni Sayori ni Momo-no-hana.** Two Sea-ears (Haliotis tuberculata), a Half-beak (Hyporhamphus sajori), and a branch of peach blossoms.

431 **Kanagashira ni Karei.** Two small-winged Scaly-mullets (Lepidotrigla microptera), and a Flounder.

THE SECOND FISH SERIES

Nine prints of the pictures of fishes published by Yamada-ya Shobei. Each signed, Hiroshige. Size, 9¼ x 13½ inches. All fine impressions in fine condition unless otherwise specified.

432 **Saba ni Kani ni Asagao.** A Mackerel (Scomber saba), a Crab, and morning-glory blossoms.

433 **Tobi-uo ni Ishimochi.** A Flying-fish (Excocetus) and an Ishimochi (Sciaena sina).

434 **Mutsu ni Uji ni Wasabi.** The Japanese names of the fishes are given in a poem that appears on the print. Wasabi is the Japanese variety of horse radish.
Good impression, in poor condition.

435 **Hirame ni Mebaru.** A Plaice and a species of Latylus.
Good impression, in poor condition.

436 **Kanamedai ni Suzuki ni Asa-no-ni,** Gold-eyed Sea-bream, a Japanese Perch-sea-wolf (Percalabrax japonicus), and hemp seeds.

437 **Shimadai ni Ainame.** Striped Bream and Rock-trout.

438 **Inada ni Fugu ni Kobai.** Yellow-tail (Seriola quinqueradiata), the poison fish Tetrodon hyxtis, and a branch of red-flowered plum.

439 **Koi.** A Carp (Cyprinus haematopterus) in a swirl of water.

440 **Konoshiro ni Sasa.** Pointed-konosiro (Konosiro punctatus) and bamboo-grass.

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441 **Inada ni Fugu ni Kobai.**
Another impression, in poor condition.

442 **Mackerel, Crab, and Morning Glories.**
Another impression, in poor condition.

443 **Bonito and Cherries.**
Another impression, in poor condition.

No. 444

KYŌTO MEISHO NO UCHI

"Famous Places in Kyōto." Five of the set of ten prints, and one duplicate. Each signed, Hiroshige. Size, about 8¾ x 14 inches.

444 **Shimabara Deguchi no Yanagi.** "The willow tree at the exit from the Shimabara," the courtesan quarter of the Western Capital; a jolly roysterer being helped away.
Good impression, in good condition. See illustration.

445 **Kiyomizu.** View of the famous Buddhist temple standing on a hillside, surrounded by blossoming cherry trees.
Good impression, in fair condition.

446 **Tsuten Kyō no Kofu.** "Red Maples at Tsuten Bridge."
Good impression, in fair condition.

447 **Arashiyama.** Cherry trees in bloom on the mountain side at the foot of the Yoshino rapids, and on the river men poling a raft.
Good impression, in fair condition.

No. 448

48 **Tadasu Kawara no Yudachi.** The river bed at Tadasu in a shower.
Fine impression, in fine condition. See illustration.

HIROSHIGE AND EISEN

Kisokaidō Roku-Jū-Ku Tsugi. *"The Sixty-nine Post-stations of the Kisokaidō." Twelve prints of the series and one duplicate. Six of the subjects were designed by Hiroshige and bear his signature. Six are by Eisen. One of them is signed, and five are not. All the prints designed by Eisen for this series were signed by him and the signature appears upon impressions of the first edition issued by Take-Uchi. When the blocks were acquired by Ise-ya Rihei, the signature of Eisen was removed, and presumably Hiroshige's name only was advertised.*
Size, about 8½ x 13½ inches.

449 **Ageo Shuku Kamo no Yashirō.** The Kamo Shintō shrine at Ageo station. Its blue roof appears behind the banners at the right of the rest-house. First edition. Signed, Keisai gwa. No. 6 of the series.
Fine impression, in fine condition.

450 **Shimmachi.** The road on the bank of a river, a bridge in the middle distance over which travellers are passing, and in the far distance

blue mountains stand out against a golden sky. Signed, Hiroshige gwa. No. 12.

Fine impression, in fine condition.

451 **Kurugano Shuku Karasukawa no Zu.** "View of the Karasu River at Kurugano Station." A woman seated in a wayside tea-booth, another woman scrubbing a cooking pot, and four small boys playing in the water at the mouth of an irrigation canal. By Eisen. Not signed. No. 13.

Fine impression, in fine condition.

No. 452

452 **Itabana.** Farmers and travellers on the road lined with pine trees near the station in heavy snow. By Eisen. Not signed. No. 15.

Fine impression, in fine condition. See illustration.

453 **Karuizawa.** Night scene. A traveller on horseback stopping to get a light for his pipe from a villager, and a man on foot bending over to light his pipe at a blazing brush heap. Signed, Hiroshige gwa. No. 19.

Very fine impression, in fine condition, margins trimmed close.

454 **Kutsukake.** A man leading pack-oxen in a heavy shower. By Eisen. Not signed. No. 20.

Fine impression, in good condition, margins trimmed close.

455 **Shionada.** Porters resting at the station on the bank of the Chikuma River. Signed, Hiroshige gwa. No. 24.
Fine impression, in good condition.

No. 456

456 **Nagakubo.** Famous moonlight view of the station at the foot of Tatsu-ga-take. A traveller on horseback and two on foot crossing a bridge. Impression without the mountains in the background, the figures on the bridge in sharp relief. Signed, Hiroshige gwa. No. 28.
Fair impression, in fine condition. See illustration.

457 **Nagakubo.** Another impression with the mountains in the background.
Ordinary impression, in fair condition, trimmed to 8½ x 13¼ inches.

458 **Suwara.** Travellers in the rest-house and others running to it for shelter from a pelting rain. In the background others, with straw mats over their heads plod along through the downpour. Signed, Hiroshige gwa. No. 40.
Good impression, in fine condition.

459 **Magome Eki Toge Yori.** "Magome Station; the Approach to the Pass." Second state. The outlines and markings of the tall gray peak in the background which appear in the first state of the blocks

have been removed, and to balance the composition two smaller blue mountains have been introduced at the right, the result of these changes being a manifest improvement. By Eisen. Not signed.

Fine impression, in fine condition.

No. 460

460 **Oi.** Travellers crossing the Jū-san Toge, or thirteen passes, in a heavy snowstorm. One of the famous prints of the series. Signed, Hiroshige gwa. No. 47.

Good impression, in fine condition. See illustration.

461 **Kisoji no Eri Kōto Nagara-gawa Ukai Bune.** Fishing by night with cormorants from boats on the Nagara River at Kōto station. Late edition. By Eisen. Not signed. No. 55.

Poor impression, in fair condition.

KEISAI EISEN

Pupil of Kano Haku-keisai and of an obscure artist named Kinji Shindō. Follower of Eizan and also of Hiroshige. Born about 1792; died 1848.

462 **Ryōgoku.** View of the Sumida River from a canal entering it near Ryōgoku bridge. Not signed.

Size, 6⅝ x 12⅝ inches. Ordinary impression, in fair condition.

463 **Nihon Bashi no Seiran.** "The Evening Glow at Nippon Bridge." A busy scene, the bridge crowded with fishmongers and other tradespeople. Series: Edo Hakkei. Signed, Keisai Eisen gwa.
Size, 9 x 14 inches. Fine impression, in fine condition.

464 **Rokugo no Watashi.** "Rokugo Ferry." Not signed.
Size, 7¾ x 12⅝ inches. Good impression, in poor condition.

No. 465

465 **A White Hare, Bush Clover, Suzuki Grass, and Moon.** Surimono for a hare year, probably 1831. Signed, Keisai.
Size, 8½ x 6¾ inches. Good impression, in good condition. See illustration.

466 **The First Letter of the Year.** A geisha seated on the veranda of a dwelling holding a letter and turning to look around to the right. In the background a gnarled kobai (red-flowered plum) in full bloom. Surimono. Signed, Keisai.
Size, 8⅛ x 7 inches. Fine impression, in fine condition.

467 **Kame ni Medaka.** Turtles and killifish in a swirl of water. Signed, Keisai.

Size, 5⅞ x 6½ inches. Fine impression, in fine condition.

TOTO HANA GOYOMI

"A Flower-calendar of the Eastern Capital." Five prints of the series. One signed Eisen gwa, the others signed Keisai. Size 6½ x 9 inches. All fine impressions, in fine condition.

468 **Sumida Tsutsumi no Sakura.** Cherry trees in bloom on the Sumida River embankment. Signed, Eisen gwa.

469 **Shinobazu.** View of the pond, the hill on the farther side enveloped in fog.

470 **Koganei no Sakura.** Cherry trees in full bloom at Koganei.

471 **Ueno Kiyomizu no Sakura.** Cherry trees in bloom on the hillside above the Kiyomizudō of Toeizan Temple, Ueno.

472 **Nihon Zutsumi no Sakura.** Cherry trees in leaf on the Nippon embankment.

UTAGAWA KUNIYOSHI

1797—1861

473 **Wang Siang.** Bereaved of his mother at an early age, Wang (called Ōshō by the Japanese) was brought up by a stepmother who disliked him and cruelly maligned him when she talked about him to his father. Nevertheless, when in winter she expressed a craving for raw fish, he took off his clothes and lay down upon the frozen lake, seeking to obtain what she desired. Suddenly the ice cracked beside him and a pair of carp appearing in the opening he captured them, carried them home and laid them before his unkind relative. Series, "The Twenty-four Paragons of Filial Piety." Signed, Ichiyūsai Kuniyoshi gwa.

Size, 8½ x 13¾ inches. Good impression, in good condition.

474 **Wu Meng.** This worthy, called Gomō by the Japanese, was a native of Yü-chang in Kiangsu. When a youth he always let the mosquitos sting him freely lest, should he drive them away, they would

go and bite his parents. In his later years he became famous as a necromancer and was canonized after his death. Series, "The Twenty-four Paragons of Filial Piety." Signed, Ichiyūsai Kuniyoshi gwa.

Size, 8½ x 13¾ inches. Fine impression, in fine condition.

475 **The Paper Snake.** A geisha turning to look at a paper snake that some one has thrown toward her. Surimono for a snake year. Signed, Ichiyūsai Kuniyoshi gwa.

Size, 8⅛ x 7 inches. Fine impression, in fine condition.

476 **Ikari.** "An Anchor." This is shown in an upright position on the sands at Shinagawa where a bare-footed matron stands in shallow water holding a flounder she has just caught. Surimono. Series: Shiohi Goban no Uchi, i.e., "Five Pictures of Low-tide." This is No. 1. Signed, Ichiyūsai Kuniyoshi gwa.

Size, 8¼ x 7 inches. Fine impression, in fine condition.

477 **Hosokute Horikoshi Dai Ryō.** Illustration of a legend of the village of Hosokute on the Kisokaidō; ghostly apparitions appearing to Horikoshi in a dream. Series, Kisokaidō Roku-jū-ku no Uchi. Signed, Ichiyūsai Kuniyoshi gwa.

Size, 13⅝ x 9½ inches. Fine impression, in fine condition.

478 **Ōtsu, Koman.** Illustration of a legend of Ōtsu. When the Genji leader Yoshikata was overcome by the Heike forces he entrusted the white banner of his clan to the widowed daughter of a peasant. Pursued by the Heike warriors she attempted to save the banner by jumping into Lake Biwa with it and swimming out to a barge that she hoped would carry her across the lake. When it was too late she discovered that it was the barge of Munemori, the Heike leader, whose men attacked her and cut off the arm with which she clutched the banner and it, as well as her body, disappeared in the lake. See Joly's "Legend in Japanese Art," p. 189. Same series and signature as No. 477.

Size, 14 x 9⅝ inches. Fine impression, in fine condition.

479 **Tanmeijirō ni Genshogo.** The fight under water between Tanmeijirō, one of the heroes whose deeds are recounted in the Suikoden, and Genshogo. Series: Suikoden Goketsu Hyaku-hachi-nen no Ichinen,

i.e., "The Valor of the One-hundred-and-eight Heroes of the Suikoden." Signed, Ichiyūsai Kuniyoshi gwa.

Size, 14¾ x 9⅝ inches. Fine impression, in fine condition.

480 **Ariōmaru Killing the Octopus.** Ariōmaru was a servant of Shunkwan, the chief bonze of the Hoshoji temple, who joined in a conspiracy against Taira Kiyomori and was banished to Kikai-ga-shima in 1177. Signed, Ichiyūsai Kuniyoshi gwa.

Size, 14⅛ x 9¾ inches. Fine impression, in good condition.

481 **Shiki Yukan Noryo no Hoteru Gari.** Three women catching fireflies on a summer evening. Signed, Ichiyūsai Kuniyoshi gwa.

Triptych. Size, 14⅛ x 29¼ inches. Fine impression, in fine condition.

482 **Chinzei Hachirō Tametomo Kyūseia no Zu.** The amazing feat of Minamoto Tametomo in sinking a ship of the Taira force sent to attack him. He was seven feet tall and of herculean strength. With his great bow, which no other man could bend, he sent an arrow with such force that it pierced the hull of the leading ship of the enemy and caused it to founder. This was in the year 1170. Signed, Ichiyūsai Kuniyoshi gwa.

Triptych. Size, 14¼ x 29 inches. Good impression, in good condition.

483 **Ryōgoku Bashi Sei-zoroi.** The Loyal Ronin assembling at Ryōgoku bridge for the night attack on Moronao. Eleventh act of "Chūshingura." Signed, Ichiyūsai Kuniyoshi gwa.

Triptych. Size, 15⅛ x 30¼ inches. Good impression, in fine condition.

484 **The Legend of the Potted Trees.** Kuniyoshi depicts a version of the tale slightly different from the usual one. Sano Genzaemon Tsuneyo returning to his country home on an evening in winter when the ground was covered with snow, finds his wife Shiratae cutting down his potted trees in default of any other fuel to make a fire for the comfort of a stranger who had applied for shelter, and who turned out to be the Hōjō Shikken, Saimyō-ji-nyūdō Tokiyori. At the right Miyuki, Tsuneyo's sister, is bringing a bucket of water; and within the house where the great man stands, in the garb of a Buddhist abbot, an old man whose name is given as Nikaidō nyūdo is shown lighting a fire. Signed, Chō-ō-rō Kuniyoshi, and Ichiyūsai Kuniyoshi gwa.

Triptych. Size, 14⅜ x 29 inches. Fine impression, in fine condition.

485 **Kanpei Killing Sadakurō.** A striking presentation of the well-known incident from the fifth act of the "Chūshingura" drama. Sadakurō is shown covered with the blood of the murdered Yoichibei. Signed, Ichiyūsai Kuniyoshi gwa.

Diptych. Size, 14⅛ x 19¾ inches. Fine impression, in fine condition.

486 **Suikoden Mitate Tama Fuki no Zu.** Heroes of the Suikoden transformed and given soap-bubble heads. A fantasy probably having some hidden political significance. Signed, Ichiyūsai Kuniyoshi gwa.

Uchiwa mount. Fine impression, in fine condition.

487 **Yashima Ura Kawazu Kassen no Zu.** The battle of the frogs at Yashima by the Sea. Signed, Ichiyūsai Kuniyoshi gwa.

Uchiwa mount. Fine impression, in fine condition.

488 **Ryūkō Ukiyo Hyotan.** Comic illustration of the proverb that "One cannot catch a catfish with a gourd." A man with gourds for his head, arms, and legs is shown in a contest of strength with a dressed-up catfish; and another gourd-man is having an arm-wrestling match with a horse. A third gourd-man and a real man look on. Signed, Ichiyūsai Kuniyoshi Gi-ga (drawn for fun).

Uchiwa mount. Fine impression, in fine condition.

489 **An Animal Bon Odori.** A badger plays the samisen while a fox, a dog, a wolf, an otter, a bullfrog, and a bat dance. All the creatures save the frog and the bat wear fantastic garments and the bat has a kan-eboshi on his head. Signed, Ichiyūsai Kuniyoshi gwa.

Uchiwa mount. Fine impression, in fine condition.

UNKNOWN

490 **Tenugui Kake ni Mejiro.** A Japan white-eye perched on a ring upon which a blue towel hangs. Signed by seal only.

Size, 9⅜ x 5¾ inches. Fine impression, in fine condition.

491 **Tsuki ni Rakugan.** Geese flying down across the moon. Unsigned uchiwa mount, apparently a late nineteenth century work.

492 **The same.** Another impression.

HEIGAN

493 **The Hatching of a Tengu.** The bird-man is shown breaking the shell and coming forth fully dressed! Signed, Heigan. Dated third month ox year (April 1855).

Size, 7 x 9⅝ inches. Fine impression, in fine condition.

FUSATANE

494 **The Sparrow's Gift.** Illustration of the legend of the tongue-cut sparrow. The old man rewarded by the grateful bird bearing home its gift, two sparrows dressed in red kimono speeding him on his way. Signed, Fusatane. Dated 1855.

Size, 7 x 8⅞ inches. Fine impression, in fine condition.

ROHŌ

495 **Nasubi ni Inago.** Egg plant and locust. Signed, Rohō.

Uchiwa mount. Good impression, in fair condition.

GYOKŌ

496 **A Lucky Man.** An armorer pausing in his work to take a drink, and exclaiming, "How lucky I am to be here to see the beautiful moon!" Signed, Gyokō.

Size, 5⅛ x 7⅛ inches. Fine impression, in fine condition save for a small hole below the moon.

KOBAYASHI KIYOCHIKA

497 **Moonlight Scene.** Brilliantly lighted houses on either side of a river crossed by a bridge. The moon's rays and those from the windows of the house on the right, reflected in the stream. Not signed.

Size, 8¾ x 13¼ inches. Fine impression, in fine condition.

THIRD SESSION

TUESDAY AFTERNOON, FEBRUARY 16, 1922

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:00 O'CLOCK

Catalogue numbers 498 to 750

No. 498

SUZUKI HARUNOBU

C. 1730–1770

498 **The Caged Locusts.** A young woman standing on a veranda holding up a cage of singing "mushi" while a young boy capers about by her side. Signed, Harunobu gwa.

Size, 11 x 8⅛ inches. Fine impression, in good condition. See illustration.

499 **Matsuchiyama no Bosetsu.** "Evening Snow on Matsuchi Hill." A youth and two girls seated by a kotatsu, the girls playing the sugoroku game of a journey over the Tokaidō. Through an open window is a vista of Matsuchi hill and Taiko bridge covered by a mantle of snow. Series: Fūryū Edo Hakkei, i.e., "Eight Fanciful Edo Views." Signed, Suzuki Harunobu gwa.

Size, 10½ x 8 inches. Good impression, in good condition.

500 **A New Year's Game.** An oiran seated playing a samisen, and another woman standing looking down at her kamuro who is playing mairi, i.e., bouncing a ball. Behind the standing figure is a papier-mache image of Daruma so loaded that it will always automatically assume an upright position. Signed, Harunobu gwa.

Size, 10⅝ x 8 inches. Fine impression, in good condition.

501 **Waiting.** An oiran standing in a room, turning to look out through the open shoji to the Nippon embankment where her lover is seen coming in a kago to visit her. On the engawa behind her is a bunch of autumn flowers and grasses in a bamboo holder. Signed, Harunobu gwa.

Size, 10⅜ x 7⅜ inches. Fine impression, in fair condition.

502 **Aki.** "Autumn," a season that, in old Japan, comprised the seventh, eighth, and ninth months of the lunar calendar. The print shows a woman in a blue-and-white-striped yukata in a kneeling posture in a parlor, with a girl seated by her side while both look out through the open shoji at the right, where bamboo and poem-slip decorations for the Tanabata festival (seventh day of the seventh month) are seen above the house tops. The lantern that hangs just outside the shoji is also a Tanabata decoration. Series: Fūzoku Shiki Kasen, i.e., "Popularized Four Seasons." Signed, Suzuki Harunobu gwa.

Size, 11 x 8 inches. Fine impression, in good condition.

503 **The Cry of the Stag.** Illustration of the ode by Sarumaru Daiyu, No. 5 in the "Hyakunin Isshu." See description of Lot 146. A

stag standing near a maple tree by a waterfall in autumn with head lifted as it calls to its mates. Signed, Suzuki Harunobu gwa.

Size, 10¼ x 8⅛ inches. Good impression, in poor condition.

504 **Matsukaze and Murasame.** Two women shiokumi (salt-water carriers) on Suma beach. Illustration of the ode printed above, by Chūnagon Yukihira, the story of whose amour with Matsukaze is a Japanese classic.

If occasionally
One may ask about me
  Pray answer
That on Suma beach
I live humbly, dripping with sea-water.

The costumes of the women are, of course, modernized. Signed, Harunobu gwa.

Size, 10¾ x 7¼ inches. Good impression, in good condition.

505 **A Reverie.** A tall oiran dressed in a white kimono standing on the veranda of a seiro in the evening, deep in thought, with head bent forward. Above, shadows of revellers within the house appear in silhouette on the shoji. Signed, Harunobu gwa.

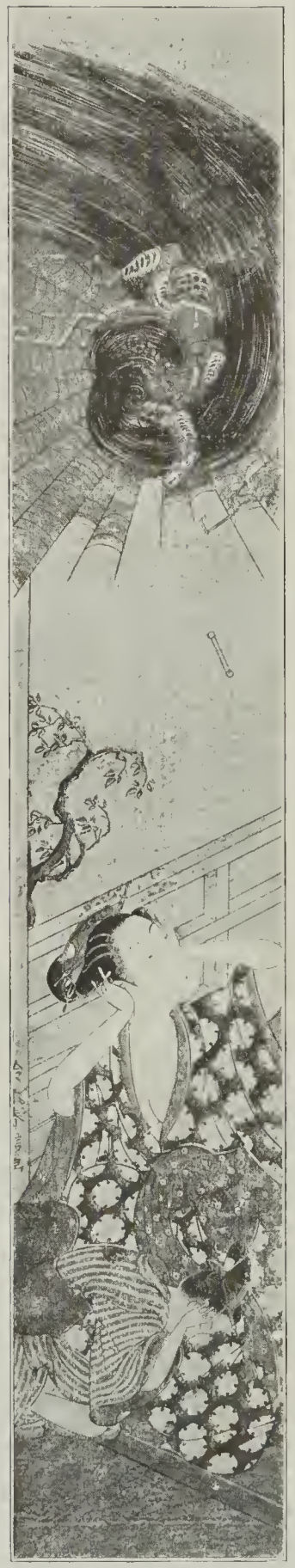
Hashira-e. Size, 26¾ x 4½ inches. Good impression, in fair condition, colors faded.

506 **O Sen and the Cuckoo.** The popular waitress of the Kagi-ya tea-house at the Kasamori Shintō shrine standing by the torii and turning to look at a cuckoo flying past overhead. Signed, Harunobu gwa.

Hashira-e. Size, 25¾ x 4⅞ inches. Good impression, in good condition.

507 **A Smitten God.** An oiran and her kamuro holding their hands to their ears to shut out the sound as Raijin the Thunder God, smitten by the woman's charms, makes ready to throw her a love-letter and in his excitement drops one of his drumsticks. Signed, Suzuki Harunobu gwa.

Hashira-e. Size, 27⅞ x 4⅞ inches. Fair impression, register not quite perfect. *See illustration, p. 158.*



No. 507

No. 508

ISODA KORYŪSAI

Worked C. 1768–1786

508 **The Black Kappa.** A tall young man in a black kappa (overcoat) walking in the snow, carrying a closed umbrella, and an Odawara lantern suspended from the hilt of his sword. Signed, Koryūsai gwa.

Hashira-e. Size, 27⅛ x 4½ inches. Fine impression, in fine condition. See illustration.

No. 509

509 **The Cock Fight.** A fight between a white and a brown cock on a hillside beneath a tachibana tree. Surimono for a cock year, probably 1777. Signed, Koryūsai gwa.

Size, 10⅛ x 7½ inches. Good impression, in fair condition. See illustration.

No. 510

510 **Puppies in the Snow.** Seven puppies grouped together beside a clump of white narcissus under a thatched-roof shelter on a snowy day. Surimono for the dog year 1778. Signed, Koryū gwa.

Size, 10⅜ x 7¾ inches. Good impression, in good condition. See illustration.

From the Vicomte de Sartiges collection

511 **Hanami no Ichi.** "The First Flower-viewing." A youth helping a girl to disembark from a boat. Series: Fūryū Jū-ni Gatsu, i.e., "Fanciful Twelve Months." Not signed.

Size, 5 x 5⅝ inches. Good impression, in good condition.

512 **Pheasants.** Two birds under a pine tree on a tall cliff. Signed, Koryū gwa.

Size, 9 x 6⅜ inches. Ordinary impression, in poor condition.

From the Vicomte de Sartiges collection

513 **Ikebana.** A woman standing, looking at a flower arrangement of iris in a hanging vase, which has just been put in place by her companion who holds a pair of shears and is rising to her feet. Signed, Koryū gwa.

Hashira-e. Size, 27¼ x 4½ inches. Poor impression, one color (the blue) out of register. In good condition.

514 **The Hōzuki.** A tall woman examining a hōzuki (ground cherry, called also winter cherry) and pressing it with her fingers to make it emit a squeaking sound. Signed, Koryūsai zu.

Hashira-e. Size, 26½ x 4⅝ inches. Good impression, in good condition, colors softly faded.

KATSUKAWA SHUNSHŌ

Pupil of Miyagawa Shunsui. Born 1726; died January 22, 1793.

515 **The Third Segawa Kikunojō** as a woman dressed in white, standing in the snow near a brush fence. Signed, Shunshō gwa.

Size, 12⅞ x 5⅞ inches. Very fine impression, in perfect condition. See illustration.

No. 515

516 **Scene from Chūshingura, Act IX.** Kakogawa Honzō in komusō disguise at the gate of Yuronosuke's house in Yamashina: his wife Tonase preparing to slay their daughter Tonase. Signed, Shunshō gwa.

Size, 10 x 7¼ inches. Ordinary impression, in fair condition.

No. 517

No. 518

517 **The Third Matsumoto Kōshirō** as Matsuomaru in "Sugawara" at Nakamura-za, February 1768. Signed with seal only.

Size, 12½ x 5⅝ inches. Good impression, in fair condition. See illustration.

518 **The Second Bandō Mitsugorō** as a man standing on a veranda, holding an open fan; Mt. Fuji in the background. Signed, Shunshō gwa.

Size, 12⅝ x 5⅞ inches. Fine impression, in fine condition. See illustration.

519 **The Third Sawamura Sōjūrō** as Soga no Jūrō. As he played this rôle many times the particular performance has not been identified. Signed, Shunshō gwa.

Size, 11⅜ x 5¼ inches. Fine impression, in fine condition.

No. 520

No. 521

520 **The Fifth Ichikawa Danjūrō** as (?) Kakogawa Honzō in "Chūshingura" at Morita-za, autumn of 1779. Signed, Shunshō gwa.

Size, 12¼ x 5½ inches. Very fine impression, in perfect condition save for one small moth hole. See illustration.

521 **The Fifth Ichikawa Danjūrō** as Sukeroku in the shosa (mimetic dance) "Sukeroku Kuruwa no Natorigusa," in the second act of the drama "Nanakusa Yoso-oi Soga" at Nakamura-za, February 1782. Signed, Shunshō gwa.

Size, 11⅜ x 5¼ inches. Fine impression, trimmed a little at the foot, otherwise in fine condition. See illustration. Illustrated also on Plate L of the V.-I. Harunobu-Koriusai-Shunshō Catalogue.

No. 522

522 **Scene from a Drama.** The fifth Ichikawa Danjūrō as Seigen, and the fourth Ichikawa Danzō as Oniwo, in "Edo no Hana Mimasu Soga" at Nakamura-za, February 1783. Signed, Shunshō gwa.

Size, 12⅝ x 8⅞ inches. Fine impression, in fine condition. See illustration.

523 **Onoe Matsusuke** as a man dressed in an Indian-red overcoat, standing by a brush fence with branches of a kobai tree in bloom hanging down beyond it. Signed, Shunshō gwa.

Size, 12 x 5¾ inches. Fine impression, in fine condition. See illustration.

No. 523

No. 524

KATSUKAWA SHUNKŌ

Pupil of Shunshō. Date of birth unknown; died in 1827. Worked from about 1770 to about 1789, when he was incapacitated by a stroke that paralyzed his right side and arm.

524 **Ōtani Tokuji** as Gihei in "Chūshingura," probably in the performance of that drama at the Kiri-za in the autumn of 1787. Signed, Katsukawa Shunkō gwa.

Size, 11½ x 4⅞ inches. Fine impression, in fine condition. See illustration. Illustrated also on Plate LXV of the V. I. Harunobu-Koriusai-Shunsho Catalogue.

525 **Scene from a Drama.** The second Yamashita Kinsaku as a woman standing, holding a white banner, the end of which is grasped by

the second Nakamura Sukegorō who is seated on the floor at her feet. Signed, Shunkō gwa.

Size, 12¾ x 6 inches. Fine impression, in good condition.

526 **Onoe Matsusuke in His Dressing Room** making up for the rôle of Asahina which he played in the drama "Nanakusa Yoso-oi Soga" at Nakamura-za in February 1782. Signed, Shunkō gwa.

Size, 12 x 5½ inches. Fine impression, in fine condition.

TORII KIYONAGA

527 **The Dropped Lantern.** Two young women in a garden at the corner of a house; one of them has dropped a lantern upon the ground and turns to look at it while her companion laughs at her. Signed, Kiyonaga gwa.

Size, 9⅞ x 7¼ inches. Good impression, in good condition.

GONIN BAYASHI

The five hina-ningyo or ceremonial dolls that it is customary to set out on the shelf of the hina-dani below that where the dolls representing the Emperor and Empress are placed for the celebration of the Hina Matsuri, or Doll Festival on the third day of the third month. Set of five prints, each signed Kiyonaga gwa. Size, 10 x 7½ inches. All fine impressions, in fine condition.

528 **A Tsuzumi-player Doll.** The ko-tsuzumi held by the doll is a long snare-drum with a small cylinder and large heads, held against the shoulder and struck with the palm of the hand.

529 **A Yokobue-player Doll.** Yokobue is the Japanese name for a flute.

530 **An Uta-daiko-player Doll.** The uta-daiko is a small drum called the song drum as it is often played as an accompaniment in singing.

531 **An Ō-tsuzumi-player Doll.** The Ō-tsuzumi is a slightly larger drum than the ko-tsuzumi. It is known as the "side-drum" as it is held against the player's side when it is being struck.

532 **An Utai-singer Doll.** The utai is a kind of song only slightly modified from the chanted accompaniment to the Nō.

533 **The Black Dog.** A woman coming from her morning bath wrapped in a blue-and-white yukata, turns to speak to her dog who is greeting her by capering about on the veranda. Signed, Kiyonaga gwa.

Hashira-e. Size, 27¼ x 4½ inches. Good impression, in fair condition.

534 **The Lantern.** Hanaōgi of Ōgi-ya promenading, attended by her kamuro and by a gifu (man servant) bearing a hand lantern. Series: Seiro Jūsshu-ko, i.e., "Ten Varieties of the Incense of the Green Houses." Signed, Kiyonaga gwa.

Size, 9¾ x 7⅜ inches. Fine impression, in fine condition save for two moth holes.

535 **Yuranosuke at Ichimonji-ya.** The well-known triptych showing the leader of the Loyal Ronin playing blind-man's-buff with the women in the garden of the seiro to baffle Moronao's spies Kudayu and Bannai and lead them to think him entirely given over to a dissolute life. Signed, Kiyonaga gwa.

Triptych. Size, 14⅝ x 29 inches. Good impression, not in very good condition.

536 **Gompachi and Komurasaki.** The lovers, in komusō attire, but carrying their basket hats in their hands, walking side by side. Signed, Kiyonaga gwa.

Size, 12½ x 8⅝ inches. Good impression, in fair condition.

537 **Under the Cherry Trees.** Three young women strolling beneath blossoming cherry trees. Series, Tosei Yuri Bijin Awase.

538 **Ushiwaka Serenading Jōruri-hime.** Right-hand sheet of the earlier of the two triptychs of this subject designed by Kiyonaga. Jōruri is shown standing with three of her women attendants waiting for Reizei to bring the young Yoshitsune to her. Signed, Kiyonaga gwa.

Size, 14¾ x 9¾ inches. Fine impression, the beni a little off register at the left as usual. In fine condition except that it has been trimmed down from 15 x 10 inches.

539 **Middle Sheet of the Same Triptych.** Another group of Jōruri's ladies-in-waiting. Signed, Kiyonaga gwa.

Size, 15⅛ x 10 inches. Fine impression, in fine condition.

540 **A Garden Party.** Right-hand sheet of a triptych. Three women and a girl grouped upon a red rug. One woman is tying a poem to a cherry branch, another is seated before a low table ready to cut slices of tōfu, and the third is fanning a charcoal fire in a long brazier to toast the slices and make the delicacy known as yaki-dōfu or broiled tōfu. Signed, Kiyonaga gwa.

Size, 15 x 10 inches. Good impression, in good condition.

*** The other two sheets of the triptych are described in the British Museum Catalogue (Kiyonaga No. 50, p. 125), but the title, "The Winding Water Game," would not there have been given, it is safe to say, had the writer of the description had the entire composition before him. This shows how difficult it sometimes is to make out the subject of a triptych from only one or two of the sheets.

541 **Geisha at a Party.** Left-hand sheet of a diptych, showing two geisha seated, a third standing, and a maid bringing a samisen in a long box to the woman seated in the foreground who is dressed in a black-and-blue kimono. The women are in a room that looks out upon a garden. In the right-hand sheet (which is not included in this collection), the host and his guests are shown, and also other entertainers. Signed, Kiyonaga gwa.

Size, 14¾ x 9¾ inches. Very fine impression, in fine condition. See illustration.

BANRI

542 **Nii-dera no Bansho.** "The Vesper Bell at Niidera." Two young women walking on the bank of the Sumida River at its mouth. Series: Nakasu Hakkei, i.e., "Eight Views of Nakasu." Signed, Banri gwa.

Size, 8½ x 6 inches. Ordinary impression, in good condition.

HOSODA EISHI

1756–1829

543 **The Tayu Takigawa of Tama-ya** promenading, attended by her kamuro Chidori and Namiji, and by two shinzō. Signed, Eishi gwa.

Size, 14¾ x 9¾ inches. Fine impression, in fair condition.

No. 541

544 **Fair Visitors to the Kono-ō Tea-house,** a resort at Sode-ga-ura, noted for the great bronze dragon fountain, and other bronze figures of animals in the grounds. Left-hand sheet of a triptych. Signed, Eishi zu.

Size, 14⅞ x 9⅝ inches. Fine impression, in good condition.

545 **Yochū.** "The Middle of Spring." Two women and a girl visiting a Shintō shrine. One of the women carries a small boy on her back; the girl carries a small framed picture of two foxes guarding a crystal gem. Series: Fūryū Jū-ni Tsuki, i.e., "Fanciful Twelve Moons." Signed, Eishi gwa.

Size, 9⅞ x 7¼ inches. Fine impression, in good condition, colors somewhat faded.

No. 546

546 **The Tayu Takigawa of Ōgi-ya** dressed to receive a new patron. One of Eishi's most important prints. Series: Seiro Bijin Awase, i.e., "A Group of Green-house Beauties." Signed, Eishi Gi-gwa (playfully depicted).

Size, 15⅛ x 9⅜ inches. Fine impression, in fair condition. Slightly toned and stained. See illustration.

547 **A Modern Komachi.** Large head and bust portrait of an oiran holding and admiring a flower. Series: Ryaku Rok-kasen; i.e., "Elegant Informal Presentation of the Six Famous Poets." Signed, Eishi zu.

Size, 13⅝ x 9⅜ inches. Fine impression. Trimmed from 15 x 10 inches. Otherwise in fine condition. See illustration.

No. 547

KITAGAWA UTAMARO

1753–1806

548 **A Musical Entertainment.** Two young women standing on a red rug on the floor of a parlor, one playing the ko-tsuzumi, and one the Ō-tsuzumi, while two other young women seated behind them play the samisen. Middle sheet of a triptych. Signed, Utamaro gwa.

Size, 12½ x 8½ inches. Fine impression, in fine condition.

549 **Woman Weaving,** seated at a loom, with a blue-and-white towel wound about her coiffure. Series: Fujin Tewaza Sōkan, i.e., "Handicrafts of Women." Signed, Utamaro fude.

Size, 15 x 9⅞ inches. Fine impression, in good though not quite immaculate condition.

550 **A Falcon Perched on a Kobai Branch.** Gripped with his talons the falcon holds a small bird it has captured. Signed, Utamaro fude.

Size, 12¼ x 8¼ inches. Fine impression, in fine condition though somewhat toned.

From the Vicomte de Sartiges collection

551 **Falcon, Pine, and Sun.** The bird is perched upon the stub-end of a broken branch of an old pine tree, its body in relief against the disc of the sun which is red at the top where it has risen above the white cloud that still hides its lower half. A vigorous drawing, broadly treated and freely executed. Signed, Utamaro fude.

Size, 14⅞ x 10⅛ inches. Good impression, in good condition.

From the Vicomte de Sartiges collection

552 **His First Catch.** A young mother supporting her young son as he leans over a shallow washtub and has caught a toy carp that was swimming therein. Signed, Utamaro fude

Size, 15⅛ x 10¼ inches. Fine impression, in fine condition.

553 **The Cat's Dream.** A pussy curled up on a bolt of cloth fast asleep dreams that a mackerel that it had captured from the kitchen larder is being reft from it by the master of the house while the mistress looks on. Signed, Utamaro fude.

Size, 14⅝ x 10 inches. Good impression, in good condition.

554 **Hiyoku-zuka Hanakawadō no Dan Chobei Nyōbo O Toki.** O Toki, wife of Chobei of Hanakawadō, standing before a tsuitate bearing an ink-picture of a shishi, and putting on her obi. Series, Ayatsuri Moyo Taki no Hito Fushi. Signed, Utamaro fude. Dated, tiger year, 1806.

Size, 15½ x 10 inches. Fine impression, in good condition.

555 **Preparations for a Feast.** A young woman grating daikon to serve with the sashimi (slices of raw fish) arranged on a large platter resting on a low table by her side. Beyond the table her mother is seated, wiping a cup. Signed, Utamaro fude.

Size, 15⅛ x 10 inches. Fine impression, in fine condition.

No. 556

556 **Shiratsuyu of Wakana-ya** seated, writing a letter. Series: Natori Saké Rokkasen, i.e., "Famous Brands of Saké and Six Famous Poets." The series title inscribed upon a sakazuki, and beside it is a cask of the famous "Manganji Yomei-shu" brand of saké. Signed, Utamaro fude.

Size, 14¾ x 9⅝ inches. Very fine impression, in very fine condition. See illustration.

557 **Shizuka of Tama-ya** seated, drawing a black uchikake over her shoulders. Same series as the preceding lot. Signed, Utamaro fude.

Size, 14¾ x 9½ inches. Very fine impression, in very fine condition.

558 **The Korean Procession.** The procession of the Korean Ambassador and his suite parodied by the women of the Yoshiwara in a niwaka or burlesque performance in the streets of the licensed quarter. A famous print. Signed, Utamaro fude.

Septatych. Size, 14½ x 69¼ inches. Fine impression, in very fine condition.

No. 559

559 **Hitamoto of Daimonji-ya.** Large head and bust portrait of the tayu. Signed, Utamaro fude.

Size, 13 x 8¾ inches. Fine early impression, in fine condition. See illustration.

560 **The Picture of the Demon-queller.** A woman showing her young son a very large picture of Shoki, painted by Sukoku, which another woman, who is smiling at the impression it makes, has hung from a bamboo pole. Signed, Utamaro gwa.

Size, 10 x 7¼ inches. Fine impression, in fine condition.

EHON KYŌ-GETSU-BŌ

"Picture-book of Moon-views." The five prints from this book of pictures and comic odes published by Tsuta-ya Jūzaburō in 1789. Each 10 x 15 inches. Not signed. All good impressions, in fair condition.

561 **The Moon Palace of the Immortals.** The Chinese Emperor Ming Huang and an attendant crossing the aerial bridge to the palace in the moon to join his beautiful concubine, the famous Yang Kuei-fei.

562 **Chūnagon Yukihira** at Suma beach, watching the full moon rising over the sea.

563 **Evening at a Mountain Farm.** The farmer is at work by the side of a brook in which the moon is reflected; his wife stands by the house with her two sons who gleefully welcome the bright disc rising above the mountain tops in the eastern sky.

564 **Moonlight in the Yoshiwara.** A group of women and a male guest at supper in an upper room of a seiro pause to look at the full moon rising over the roofs of the city.

565 **Moonrise in the Mountains.** Landscape in grays and black. In the centre a stream coming down in a series of cascades is crossed by a dobashi on which a farmer carrying bundles of fagots is seen in silhouette against the rising moon.

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566 **Kai Awase.** "The Shell Game." A company of women gathered in a parlor ready to play the game, the shells neatly arranged in concentric circles in the center of the group. Double-page illustration from another book of pictures and odes. Not signed.

Size, 10 x 15 inches. Fine impression, in good condition.

567 **Feeding the Caged Bird.** Four women on a veranda preparing food for a bird in a cage that one of them holds. At the left a maid servant bringing flowers on a tray respectfully bows low while her mistress motions for her to come forward. On a tsuitate within the house, in the background, is a picture of Mt. Fuji seen from Miho-no-Matsubara. Double-page picture from "Otoka Toka," a book of pictures and odes published in 1798.

Size, 8⅝ x 14⅛ inches. In poor condition.

568 **The Football Player.** A tall young man at football practice under a willow tree. The Japanese game is quite unlike the Western game. It consists in skilful juggling of a feather-weight ball and is played in an enclosed court. This figure by Utamaro is one of rare distinction. Signed, Utamaro fude.

Hashira-e. Size, 23¾ x 4⅞ inches. Good impression, in fair condition.

569 **Drawers of Sea-water.** A young man and seven women shiokumi, or drawers of sea-water for use in making salt. A modern analogue of the story of Yukihira at Suma beach. Signed, Utamaro fude.

Triptych. Size, 14⅜ x 29¼ inches. Ordinary impression, in poor condition.

570 **Making Mawata.** A woman bending over and talking to her daughter who is making mawata (wadding) out of waste, or floss silk, by forming it into sheets and drying it over a small heater called a nurioke. A print that is interesting, among other things, for the peculiar coiffure of the mother. Series: Fujin Tewaza Jū-ni Ko, i.e., "Twelve Handicrafts of Women." Signed, Utamaro fude.

Size, 14½ x 9½ inches. Good impression, trimmed down from 15 x 10 inches, otherwise in good condition.

571 **Weaving.** A woman seated at a loom, holding a shuttle and turning to speak to another woman who shows her a bolt of plaid cloth. Same series and signature as the preceding lot.

Size, 14¾ x 9¾ inches. Fine impression, in good condition.

572 **Woman Playing with a Pom-pin.** Another impression of this much admired print. See description of Lot 312.

Size, 14 x 9⅜ inches. Fine impression, trimmed and somewhat soiled.

No. 573

573 **Woman Counting upon her Fingers.** Three-quarter length standing figure. Mica ground. Series: Fujin Sogaku Jittai, i.e., "Ten Types of Female Physiognomy." Signed, Soken (Physiognomist) Utamaro fude.

Size, 14⅝ x 9¾ inches. Fine impression, in fine condition. See illustration. Illustrated also on Plate XVII of the V.-I. Utamaro Catalogue.

574 **Nursing her Baby Boy.** A woman seated before a mirror stand, nursing her infant son and bending her head forward to look at and admire him. Signed, Utamaro fude.

Size, 14¼ x 9½ inches. Fine impression, in fine condition.

No. 577

575 **The Quiet Sort.** "All should be like that." Head and bust portrait of a young woman. Series: Bijin Mensō Jū-tai no Zu, i.e., "The Physiognomy of Ten Kinds of Beauties." Signed, Utamaro fude.

Size, 7⅜ x 5 inches. Good impression, in good condition.

576 **Uwaki no Sō.** "The Frivolous Type." Three-quarters length figure of a woman holding a towel, one end of which is flung over her shoulder. Mica ground. Series, Fujin Sogaku Jittai. Signed, Soken (Physiognomist) Utamaro fude.

Size, 15 x 9⅞ inches. Fine impression, faded and not otherwise in perfect condition. Nevertheless it still retains its charming quality, and it is one of Utamaro's most distinguished works.

577 **An Outing at Enoshima.** Men, women and children disporting themselves on the rocks at low tide. Signed, Utamaro gwa.

Triptych. Size, 14½ x 30 inches. Good impression, in fair condition, the left-hand sheet somewhat stained. See illustration.

578 **The same.** Left-hand sheet only. Ordinary impression, not quite perfect in register, but full size and colors not faded.

579 **A Hawking Party.** An Ukiyoe fantasy, all the members of the party, save one young samurai who carries the hawk on his wrist, being women. They are grouped at a walled landing place on the bank of a river and are waiting for ferry boats to take them across. Signed, Utamaro fude.

Triptych. Size, 14½ x 29 inches. Ordinary impression, in good condition.

580 **Two Famous Lovers.** "Keisei Umegawa ni Hikyaku-ya Chūbei" (Umegawa the courtesan, and Chūbei the courier). Of the many prints by Utamaro in which these lovers figure, this is by far the finest. Series: Jitsu Kurabe Iro no Minakami, i.e., "Faithful Hearts the Source of Love." Signed, Utamaro fude.

Size, 14⅞ x 9¾ inches. Fine impression, in fine condition. See illustration, p. 180.

581 **Chūshingura, Act X.** The opening scene. O Sono watching Igo who is amusing her son Yoshimatsu with a puppet. Signed, Utamaro fude.

Size, circular composition on a sheet 12⅝ x 8⅝ inches. Good impression, in good condition.

582 **A Yatori-onna.** A woman attendant in an archery gallery shooting at a target. Series, Edo Mu Tama Gawo. Signed, Utamaro fude.

Size, 14¾ x 9⅜ inches. Good impression, in good condition.

No. 580

583 **Girl Reading a Letter.** Large head. The small picture at the top of the print, of the Toi no Tama River, indicates that it is one of a Mu Tamagawa series. Signed, Utamaro fude.

Size, 14¾ x 9¾ inches. Fine impression, in fine condition. See illustration.

584 **A Pair of Lovers.** A man and a woman seated together on a bamboo bench. Not signed.

Size, 14¾ x 10 inches. Good impression, in good condition.

No. 583

UTAGAWA KUNIMASA

Pupil of Toyokuni. Personal name Jinsuke. Born 1773; died 1810.

585 **The Sixth Ichikawa Danjūrō.** Large head portrait. Signed, Kunimasa gwa.

Size, 14¾ x 10 inches. Good impression, faded and deeply browned.

EIGHT SMALL ACTOR PORTRAITS

From the book "Haiyū Gaku-ya Tsu," illustrated by Toyokuni and Kunimasa, with one design by Utamaro. Published in 1799. Each print 5½ x 4⅛ inches. Signed, Kunimasa gwa. Good impressions, in fair condition.

586 **The Sixth Ichikawa Danjūrō.**

587 **The First Ichikawa Omezō.**

588 **Sawamura Tozō.**

589 **Kirinoya Monzō.**

590 **The Third Bando Mitsugorō.**

591 **Nakayama Tomisaburō.**

592 **Ōtani Tokuji.**

593 **The Fourth Ichikawa Danzō.**

594 **Ōtani Tomoemon.**

595 **Ichikawa Tomozō.**

KATSUSHIKA HOKUSAI

1760–1849

FUGAKU SAN-JŪ-ROK-KEI

"Thirty-six Views of Fuji." Forty of the forty-six prints of this series. Each signed, I-itsu formerly Hokusai. Size, about 10 x 15 inches. All good impressions, in fair condition except as otherwise noted.

596 **Sanka no Haku-u.** The white cap of Fuji; a thunderstorm below.
A hole near the middle of the print has been neatly patched. See illustration.

597 **Edo Nihon Bashi.** View of Fuji from Nippon bridge, Edo.

598 **Onmayagashi Yori Ryōgoku bashi.** View of Fuji and Ryōgoku bridge from Onmayagashi, Edo.

599 **Toto Asakusa Honguwanji.** Fuji seen from Honguwanji temple, Asakusa district, Edo.

No. 596

600 **Tōkaidō Shinagawa Gotenyama.** Fuji seen from Goten hill at Shinagawa on the Tōkaidō, in the time of the cherry blossoming.

601 **Edo Suruga-Chō Mitsui.** Fuji seen from the Mitsui dry-goods shop in Suruga street, Edo.

602 **Koishikawa Setsu no Asa.** View of Fuji from Koishikawa on a snowy morning.

603 **Honjō Tatsukawa.** View of Fuji from a lumber yard on the Tatsu River in the Honjō district.
Slightly soiled along the line of a vertical fold.

604 **Shimo Meguro.** View of Fuji from Shimo Meguro, a suburb of Edo.

605 **Toto Suruga Dai.** Fuji seen from Suruga Dai, Edo.

606 **Sumidagawa Sekiya no Sato.** Fuji seen from the village of Sekiya on the Sumida River, its cone lit up by the setting sun.

607 **Hanamachi Senju.** View of Fuji from Senju, looking across the Yoshiwara of Edo.

608 **Go-hyaku Rakan Sazaidō.** View of Fuji from the balcony of the shrine of the Five-hundred Rakan, Edo.

No. 609

609 **Musashi Tsukuda-jima.** Fuji seen from Tsukuda island in Edo bay. Impression in tones of blue, with a gray shadow over the water.
See Illustration.

610 **Tōkaidō Yoshida.** Fuji seen from the Fuji-view tea-house at Yoshida on the Tōkaidō.

611 **Tōkaidō Ejiri Tago-no-ura.** View of Fuji from the sea at Tago-no-ura in Ejiri.

612 **Totomi Sanchū.** Fuji seen from the mountains in Totomi where sawyers are making planks from a great squared log.

613 **Tōkaidō Kanaya.** View of Fuji from the ford of the Oi River at Kanaya on the Tōkaidō.

614 **Sagami Enoshima.** View of Fuji from the island of Enoshima in Sagami.

615 **Sagami Hakone Kosui.** View of Fuji from Hakone Lake, province of Sagami.

No. 616

616 **Sōshū Shichi-ri ga Hama.** View of Fuji from Seven-ri Beach in Sōshū.
See illustration.

617 **Būshū Senjū.** View of Fuji from Senjū in the province of Būshū, where men are fishing in a stream below a weir.

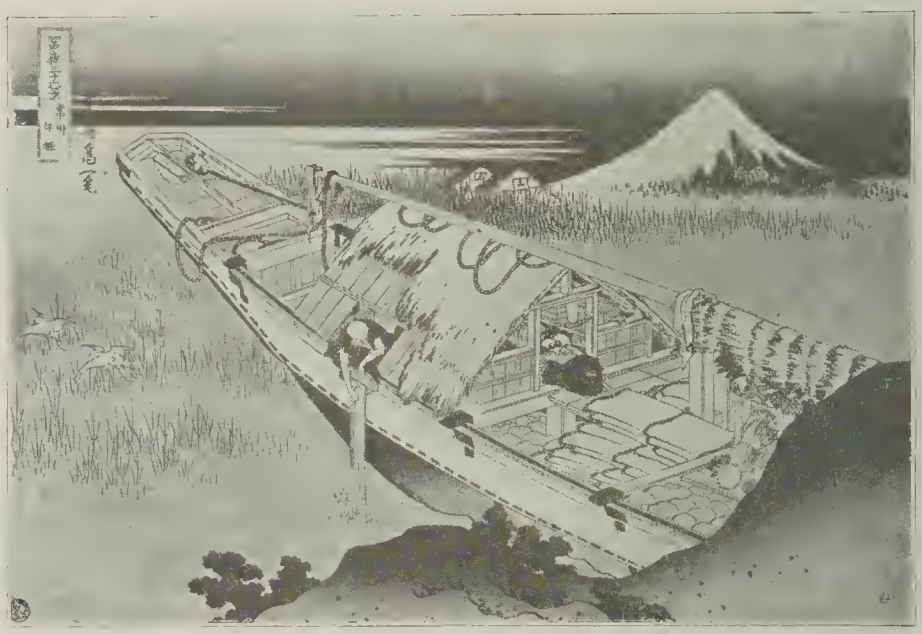
618 **Kazusa Narumi.** View of Fuji from the sea off Narumi in the province of Kazusa.

619 **Aoyama Enza Matsu.** Fuji seen from the famous old pine at Aoyama, which was trained to a shape resembling that of the mountain.

620 **Bishū Fuji mi Hara.** Fuji seen low on the horizon through a great tub on which a cooper is at work in the Fuji-view field, province of Bishū.

621 **Sunshū Katakura Chayen.** View of Fuji from a tea plantation at Katakura in Sunshū.

622 **Kai Inume Toge.** View of Fuji from the Inume pass in the province of Kai (otherwise called Koshū).



No. 623

623 **Jōshū Ushibori.** Fuji seen from Ushibori in Jōshū, where a great junk is at anchor close in to the shore.

624 **Todo no Ura.** Fuji seen from Todo no Ura where two torii stand in shallow water and people are gathering shell-fish.

625 **Tōkaidō Hodogaya.** Fuji seen from Hodogaya on the Tōkaidō through a row of pines that line the road. Impression with the foreground printed in green.

Stained along the lower edge.

626 **Sōshū Nakabaru.** Fuji seen from Nakabaru in Sōshū.

627 **Koshū Masaka Kosui.** View of Fuji and its reflection in the water of Masaka lake.

628 **Shunshū Ono Shinden.** Fuji seen in early morning from Ono Shinden in Shunshū. Farmers, and carabao laden with fagots in the foreground.

629 **Minobugawa.** Back-view of Fuji from the Minobu River.

No. 631

630 **Onden Mizu-guruma.** View of Fuji from the water-wheel ot Onden.

631 **Sen Pu Kai Sei.** The cone of Fuji seen on a summer day in fair weather with a gentle breeze.

First edition. Good impression in the original coloring, the mountain printed in a low-toned soft pink instead of the hot red hue of the late editions. See illustration.

632 **Sagami Umesawa.** View of Fuji from Umesawa in Sagami.

633 **Koshū Isawa Akatsuki.** Fuji seen at dawn from Isawa in the province of Koshū.

634 **Kanagawa Oki Nami Ura.** Fuji seen beneath a great wave of the sea at Kanagawa.

See illustration, p. 188.

635 **The Ascent of Fuji.** Pilgrims climbing up the lava cliffs and others crowded into a cave shelter in the mountain side.

First edition. In later editions the color is much less attractive. Slightly soiled along the line of a vertical fold.

No. 634

RYŪRYŪSAI SHINSAI

Pupil of Hokusai. Real name Masayuki. The studio name Shinsai was given to him by Hokusai when he dropped it about 1800. Chiefly known as a designer of surimono that in style closely resemble the works of his master.

636 **Ise Bizen-ya.** Interior view of the Bizen-ya tea-house and seiro at Ise, showing the yujo dancing to the music of the samisen and kokyū, and a party of guests feasting. Signed, Toto, Shinsai sha (drawn from life).

Diptych. Size, 15⅝ x 21 inches. Good impression, in good condition.

Ten Surimono. The first on the list, signed Ryūryūsai Shinsai, the others signed Shinsai only. Various sizes, mostly about 5¼ x 7¼ inches, the last two about 8 x 7 inches. All good impressions, in good condition.

637 **On the Bank of the Sumida.** Two women and a boy servant on the river bank on New Year's Day.

638 **Sunrise at Enoshima.** A man and two women greeting the rising sun from Seven-ri beach opposite Enoshima on the first morning of the year.

639 **Calendar for 1818.** A nine-year-old girl doing the first writing in the New Year, and a woman holding up one specimen of it. What

look like pine-needles on the skirt of the woman are the numerals of the dai and shō months of Bunkwa 15.

640 **Negi no Asa-yuki.** Literally "young onions and morning snow." Actually the "morning snow" is the plumage on the breast of a duck that lies upon two young onions ready to be cooked and served as kamo-nabi and flavored with the myoga (ginger) that is placed upon the floor beside it.

Illustrated on Plate CXII of the V.-I. Eishi-Choki-Hokusai Catalogue.

641 **Clothing.** Number one of the four necessities of life. Two women measuring off a kimono length from a bolt of Arimatsu shibori, and a young girl looking on. Through an open window is a view of Mt. Fuji.

642 **Ishidoro ni Tsuki.** A young boy standing by his mother's side on New Year's Day points out the resemblance between the shape of the new moon and the light-opening in a stone lantern.

643 **An Oiran.** A tall woman dressed for the New Year holidays standing, looking down.

644 **Surimono for the Ox Year 1817.** An oiran and her kamuro seated by a hibachi and looking down at a figure of a curled-up carabao ox modeled in mochi (rice-cake) for the New Year.

645 **Uta-garuta no Ya-u.** "The Night-rain of the Playing Cards." An oil lamp on a lacquer box, and on the floor beside the box poem cards for the game of Uta-garuta are stacked up or scattered over a copy of the "Hyakunin Isshu." Series, Shi-o-ken Hakkei.

646 **Ryūgū Boku Shi.** "The Legend of the Dragon Palace." View of the great barge of the Dragon King of the Sea. Surimono for the dragon year, 1820.

MŌSAI HOKUTAI

Pupil of Hokusai. Besides Hokutai he also used the studio names Raitō and Eisai.

647 **A Lantern Bearer.** A man servant attached to a Yoshiwara seiro standing beside a large lantern bearing the mon of the house. Signed, Mōsai Hokutai gwa.

Size, 5¼ x 7 inches. Good impression, in fair condition.

EDOGAWA HOKUTEN

648 **Honcho Furisode no Hajime.** "The Origin of the Long Sleeve." An amusing caricature in which many strange goblins are introduced. Signed, Edogawa Hokuten gwa.

Size, 10⅛ x 14⅛ inches. Good impression, in good condition.

No. 649

UTAGAWA TOYOHIRO

Pupil of Toyoharu. Personal name Okajima Tōjirō. Born 1763; died 1828.

649 **A Hawk and its Prey.** The hawk is chasing a goose that is falling to the ground in an attempt to escape after having been struck

by its enemy. Printed in gray and black. Signed, Toyohiro gwa.

Size, 8⅝ x 6⅝ inches. Fine impression, in good condition. See illustration.

650 **Fording the River.** Three women with bare feet, and their skirts tucked up, fording a shallow stream. Apparently the right-hand sheet of a composition in several small sheets. Signed, Toyohiro gwa.

Size, 6⅞ x 4⅝ inches. Good impression, in good condition.

651 **Chofū no Tamagawa.** A nobleman standing on the bank of the Tama River in Musashi. Above a white cloud a further reach of the stream is seen and women upon its bank washing white cloth. Signed, Toyohiro gwa.

Size, 14⅞ x 9¾ inches. Good impression, in good condition.

652 **Preparations for the Hina Matsuri.** Middle sheet of a triptych, showing a woman seated, holding a doll representing a dancing girl, another woman mixing rice paste to attach it to a black lacquer stand; and a third woman standing and pointing to the doll. Signed, Toyohiro gwa.

Size, 15 x 9¾ inches. Ordinary impression, in fair condition.

EDO HAKKEI

"Eight Edo Views." Complete set. Each print signed, Toyohiro gwa. Size, about 9½ x 14½ inches.

653 **Nihon Bashi no Seiran.** "The Evening Glow at Nippon Bridge."

Fine impression, in fair condition.

654 **Tsukuda-jima no Kiban.** "Returning Sails at Tsukuda Island."

Good impression, in good condition.

655 **Mimeguri no Bosetsu.** "Evening Snow at Mimeguri."

Fine impression, in good condition.

656 **Yoshiwara no Rakugan.** "Geese Flying Down at the Yoshiwara."

Good impression. In good condition except that it has been trimmed an inch at the right.

657 **Atago Aki no Tsuki.** "The Autumn Moon at Atago Hill."
Good impression, in fair condition.

658 **Ueno no Bansho.** "The Vesper Bell at Ueno," that is, at Tōeizan temple.
Good impression, in fair condition.

659 **Ryōgoku no Sekisho.** "Ryōgoku in Clear Weather after a Storm."
Good impression, in fair condition.

660 **Matsuchiyama no Ya-u.** "Night Rain at Matsuchi Hill."
Good impression, in fine condition.

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661 **A Kite-flying Party.** Women and children standing amid blossoming plum trees on the hillocks surrounding the archery practice grounds where men are flying a large kite decorated with a picture of a shōjō standing by an enormous jar of saké. Signed, Toyohiro gwa.
Triptych. Size, 14⅝ x 29 inches. Good impression, colors softly faded.

UTAGAWA HIROSHIGE

1797–1858

662 **Twilight Moon at Ryōgoku Bridge.** A much admired print. Series, Toto Meisho, the earliest set so named. Signed, Ichiryūsai Hiroshige gwa.
Size, 8¼ x 13¼ inches. Fine impression, in poor condition.

663 **Takanawa no Meigetsu.** "Full Moon at Takanawa." A flock of wild geese flying down. Same series and signature as the preceding lot.
Full size, margins entire. Not first edition, but a very fine impression in perfect condition.

TŌKAIDŌ GO-JŪ-SAN TSUGI NO UCHI

"The Fifty-three Post Stations of the Tōkaidō," known as the First Tōkaidō series. Eleven of the fifty-three prints of the series, and one duplicate. Each signed, Hiroshige gwa. Size, about 9 x 14 inches.

664 **Mariko, Meibutsu Cha-ya.** The famous products tea-house at Mariko.
Fine impression, in very fine condition.

665 **Mishima Asa Kiri.** A foggy morning. Travellers on horseback and in a kago.

Fair impression, rather darkly printed. In fine condition.

666 **Kambara, Yoru no Yuki.** A snowy evening at Kambara. Impression with the sky pale gray.

Fine impression. Trimmed about a quarter inch at the right and left ends and at the bottom. In very fine condition otherwise.

667 **Kawasaki, Rokugo Tosen.** The ferry over the Rokugo River at Kawasaki. The first design.

Very fine early impression, in fine condition save that it is trimmed about a sixteenth of an inch on all four sides.

668 **Fujieda, Hito Uma Keitatsu.** Changing horses and porters at the station.

Fine impression, in good condition.

No. 669

669 **Yokkaichi, Sancho-kawa.** A windy day at Yokkaichi.

Good impression, in fine condition. See illustration.

670 **Fukuroi De Cha-ya.** Wayside tea-booth at Fukuroi.

Fine impression, in fine condition.

671 **Arai Tosen.** Ferry boats at Arai, one of them conveying a daimyō across the bay.

Fair impression, in fine condition.

672 **Miya, Atsuta Shin Ji.** A fête at the Atsuta shrine, Miya.

Fine impression, in fine condition.

673 **Miya.** Another impression, colors not faded.

In fine condition.

674 **Hammamatsu, Toko.** Dreary weather at Hammamatsu. Travellers and farmers warming themselves at a fire near a great cryptomeria tree.

Fine impression, in fine condition.

675 **Shono, Haku-u.** A shower at Shono. Late impression, without the publisher's name on the umbrella carried by one of the travellers.

In good condition.

MARU-SEI TŌKAIDŌ

Three prints of the Tōkaidō set published by Maru-Sei about 1843—1845. Each signed, Hiroshige. Size, about 8⅝ x 13½ inches. All very fine impressions, in fine condition.

676 **Hakone.** Travellers crossing the pass at night.

677 **Nissaka.** The so-called "night-crying stone" by the road in the foreground.

678 **Shono.** Farmers warming themselves at a fire built on the road near the village.

TOTO MEISHO

"Famous Places in the Eastern Capital." Six prints of the series published by Sano-ya Kihei. Each signed, Hiroshige gwa.

Size, about 9 x 13½ inches, not including margins.

679 **Yoshiwara Naka no Chō Yo Zakura.** "Cherry trees in bloom at night in the middle street of the Yoshiwara." Moonlight view.

Superb impression, in fine condition.

680 **Nichō-machi Shibai no Zu.** The Nakamura theater in Second Street showing the crowd gathered for the kaomise performance at the opening of the New Year season.

Good impression, in fair condition; slightly soiled along the line of a vertical fold.

No. 681

681 **Kameido Tenmangu Keidai no Yuki.** "The Grounds of the Tenmangu Shrine at Kameido in Falling Snow." This much admired print was so popular that many editions of it were printed. Between the early and the late impressions the difference is very great. The early ones are much the finer, but are extremely rare.

Fine early impression, in fine condition. See illustration.

682 **Shiba Atago-san Jō no Zu.** "The Best View from Atago Hill, Shiba," a rainbow spanning the sky.

Fine impression. Trimmed to 8⅜ x 13 inches, margins and title cut off.

683 **Asakusa Kinryūzan Toshi no Ichi.** "The Annual Fair before the New Year Holidays, at Kinryūsan Temple, Asakusa District."

Fine impression, in good condition except that it has been trimmed to 7⅞ x 12⅞ inches.

684 **Nihon Bashi no Shirasame.** "White Rain at Nippon Bridge."
Fine impression. Trimmed to 8½ x 13¼ inches. Otherwise in fine condition.

685 **Ryōgoku Bashi Nōryō.** "Enjoying the Cooling Breeze at Ryōgoku Bridge." Series, Koto Meisho, published by Sano-Ki.
Size, 8¾ x 13½ inches. Good, though late impression, in good condition. The title label has been taken from the margin (which has been trimmed off), and pasted on the face of the print in the upper corner at the left, materially injuring the composition. It can, however, readily be removed by dampening it.

686 **Ryōgoku Hanabi.** "Fireworks at Ryōgoku Bridge." Series, Edo Meisho, published by Izumi-ya Ichibei. Signed, Hiroshige gwa.
Size, 8¾ x 13½ inches. Good, though late impression, in good condition. Margins trimmed close.

687 **Nihon Bashi Edo Bashi.** "Nippon Bridge seen from Edo Bridge." Series, Edo Meisho, the "figure set" published by Yamada-ya Shobei. Signed, Hiroshige gwa. Dated.
Size, 8¾ x 13½ inches. Superb impression, in fine condition.

688 **Ocha no Mizu.** "The Tea-water Canal." Winter view. Same series, signature, and date as the preceding lot.
Size, 9 x 13⅝ inches. Fine impression, in fine condition.

689 **Shin Yoshiwara Haru Akibono Zu.** "View of the New Yoshiwara at Dawn in Spring." Series, Edo Meisho no Uchi. Signed, Hirōshige gwa.
Size, 9 x 13¾ inches. Ordinary impression, in good condition.

MU TAMAGAWA

"The Six Tama Rivers." Four prints of the so-called "upright series," published by Maru-ya Kyūshirō. Each signed, Hirōshige gwa. Size, 13¼ x 8⅞ inches, margins not included. All fine impressions in fine condition.

690 **Musashi Tazukuri.** "The Tazukuri (commonly mispronounced Chōfu) Tama River in Musashi."

691 **Michinoku Noda.** "The Noda Tama River in Michinoku."

692 **Ōmi Noji.** "The Noji Tama River in Ōmi."

693 **Kii Kōya.** "The Kōya Tama River in Kii."

No. 694

No. 695

KWACHŌ

"Flower and bird pictures." This is the literal signification of the term, but it is a general category that includes other related subjects. Hiroshige's fame will ultimately rest quite as much upon his compositions in this field as upon his work as a landscape artist. Fourteen prints, each signed Hiroshige, except as otherwise specified.

694 **Shion ni Tsuru.** Asters and crane. Signed, Hiroshige fude.
Size, 13¾ x 4¾ inches. Fine impression, in fine condition. See illustration.

695 **Tsutsuji ni Onagadori.** Azalea and blue magpie.
Size, 14¼ x 4¾ inches. Fine impression, in fine condition. See illustration.

696 **Fuyo.** Yellow hibiscus. Signed, Ichiryusai.

Size, 5⅝ x 4½ inches. Fine impression, in fine condition.

697 **Two small prints.** (a) Kingfisher and rushes. (b) A bunch of loquats, on a blue ground. The first one signed Hiroshige; the other signed Tokai.

Fine impressions, in fine condition.

698 **Mangetsu ni Gan.** Wild geese flying down across the disc of the full moon.

Size, 13¼ x 4⅜ inches. Late impression, in fair condition.

699 **Hanashōbu ni Shira Sagi.** Iris flowers and snowy heron.

Size, 14½ x 6⅜ inches. Late impression, trimmed a half inch at the head.

700 **Fuyo ni Kanari.** Hibiscus mutabilis and canary.

Size, 13 x 4¼ inches. Late impression, in fair condition.

701 **Fuyo ni Suzume.** Hibiscus and sparrow.

Size, 12⅞ x 4¼ inches. Late impression, fair condition.

702 **Matsu ni Hototogisu ni Tsuki.** Pine branch, cuckoo, and moon.

Size, 13¼ x 4⅜ inches. Late impression, toned.

703 **Matsu ni Tsuta ni Taka.** A falcon perched upon an ivy-draped pine branch.

Size, 13¼ x 4½ inches. Late impression, in good condition.

704 **Matsu ni Taka ni Hi-no-me.** A falcon, pine tree, and sun.

Size, 14⅜ x 6⅝ inches. Late impression, not in very good condition. The sun printed a deep red.

705 **Sawarabi ni Kiji.** Common brakes and pheasant.

Size, 14⅛ x 4⅞ inches. Fine impression, in fine condition.

706 **Hibiscus and Unidentified Bird.** The bird has yellow-and-white plumage with black markings, a black head with a long white crest, and a long beak.

Size, 14⅛ x 4⅞ inches. Fine impression, in good condition.

UTAGAWA KUNIYOSHI

1797–1861

HYAKUNIN ISSHU NO UCHI

"An Inside View of the One Hundred Poems." Popularized illustrations of the famous classic collection of odes by one hundred poets. Twenty prints of the series. Each signed, Ichiyūsai Kuniyoshi gwa. Size, 14¼ x 9⅝ inches. Good impressions, in fine condition. The English version of the odes here given is by F. V. Dickens.

707 **Farmers Harvesting Rice.** Ode by Tenchi Tennō. No. 1 of the series.

My lowly hut is thatched with straw
From fields where rice-sheaves frequent stand,
Now autumn's harvest well-nigh o'er,
Collected by my toiling hand:
Through tatter'd roof the sky I view,
My clothes are wet with falling dew.

708 **The Cry of the Stag.** Ode by Sarumaru Dayu. No. 5.

Now 'mid hills the momiji
Is trampled down 'neath hoof of deer,
Whose plaintive cries continually
Are heard both far and near;
My shivering frame
Now autumn's piercing chills doth blame.

709 **The Poet's Cabin in Tatsumi.** Ode by Kisen Hōshi. No. 8.

My cabin doth in Tats'mi lie
Miyako's city near,
Yo-uji men my mountain call
Yet still do I dwell here.

710 **The Cascades of the Minagawa.** Ode by Yosei In. No. 13.

The Minagawa's waters fall
From Ts'kubane-yama's lofty peak:
In loving haste the waters all
For aye accumulate, and seek
The end of all their constant flow,
The sea that doth no limits know.

This ode was addressed by the poet, the Emperor Yosei (who reigned from 877 to 884) to the Princess Tsuridono no Miko, to indicate that his love for her, increasing day by day, had become immeasurable in extent. Kuniyoshi's illustration entirely ignores this content and shows a farmer pointing to the waterfall and cracking a joke with a passing traveller.

711 **The Crimson Flood.** Ode by Ariwara no Narihira Ason. No. 17.

O Tats'ta! When th' autumnal flow
I watch of thy deep, ruddy wave—
E'en when the stern gods long ago
Did rule, was ne'er beheld so brave,
So fair a stream as thine, I vow.

A noble and two retainers on the bank of the Tatsuta River watching the autumn leaves floating down the stream.

712 **An Autumn Gale.** Ode by Bunya no Yasuhide. No. 22.

Now autumn's gales, in various freak,
On herb, on tree, destruction wreak,
And wildest roar
The gusts that down from Mube pour.

An umbrella-maker trying to save his stock from being blown away in an autumn gale.

713 **The Ring Around the Moon.** Ode by Ōe no Chisato. No. 23.

How oft' my glance upon the moon hath dwelt,
Her secret power my soul subdued—
Her sadd'ning influence I alone have felt,
Though all men autumn's moon have viewed.

Along a road where two puppies lie asleep beneath a tall tree, two porters bear an empty kago, and one of them turns to look up at the moon which has a large ring around it.

714 **Struggling Against Wind and Rain.** Ode by Fujiwara no Okikaze. No. 34.

Of old companions bereft,
Men's friendship more I may not seek,
Naught but the ancient pine-trees left,
That grow on Takasago's peak,
Comrades of many a year now gone,
But not the friends for whom I mourn.

An old man in a yellow cloak and a straw hat beating his way to windward along the sands by the sea on a stormy evening, the lantern he carries casting a glow upon the ground about his feet.

Not as good an impression as most of the others of the series here listed, the sky and the sand not being printed dark enough to give a night effect, and a spot just above the horizon having missed the color entirely.

715 **Viewing the Sea from Mt. Suyematsu.** Ode by Kyōwara no Motosuke. No. 42.

When last each other we embraced,
A solemn vow of faith we swore,
And sealed it with the tears that chased
Adown our cheeks our drench'd sleeves o'er—
That we our oath would fail to keep
When th' waves o'erleapt S'ye's pine-crowned steep.

To keep a vow while the waves do not overleap Mt. Suyematsu is to keep the vow forever. This is a proverbial saying in Michinoku.

716 **Bewailing Love's Smart.** Ode by Chūnagon Atsutada. No. 43.

I went to meet thee, dearest maid,
And when I parted loth from thee,
Upon my soul such mis'ry weighed,
I mourned the love that burdened me;
O that my heart
Were still unvexed by lover's smart!

A kuge boy showing an impatient noble lover the way to the apartment when his mistress awaits his coming.

717 **A Fisherman Watching his Nets.** Ode by Gon-chūnagon Tadayori. No. 64.

By th' dim grey light of early dawn
I stray'd by Uji's wave,
From whence the rifting mist upborne
Me scattered glimpses gave
Of Zeze's stakes there set
Whereon the fisher spreads his net.

718 **A Heavy Downpour.** Ode by No-in Hōshi. No. 69.

Round Mimuro-yama lustily
The storm-winds roar and whirl,
And th' scatter'd leaves of th' momiji
In the reddening Tats'ta hurl.

719 **Evening in Autumn.** Ode by Ryozen Hōshi. No. 70.

In lonely solitude my home,
And from my cabin when I stray.
Where'er my wand'ring eyes may roam,
The landscape that doth round me lay,
How desolate, how drear
Doth it at autumn-e'en appear.

720 **The Spectre of the Wind-demon.** Ode by Dai-nagon Tsunenobu. No. 71.

Now twilight darkens, and the breeze
Rustles the homeside rice-fields 'mong,
And murmuring sounds my ear please,
As past my hut with thatch o'erhung
Of Ashi grass,
The sweeping gusts of autumn pass.

721 **The Tumbling Waters.** Ode by Shūtoku no In. No. 77.

The brawling stream against the rock
Its tumbling waters fiercely hurls,
Divided by the furious shock,
In double torrent onward whirls:
In further flow
I trow a single stream 'twill show.

This is an address to the poet's mistress, and expresses the hope that they may yet be united when obstacles to their union are overcome. Kuniyoshi shows the ghost of Susano-o Mikoto standing upon a rock amid breakers.

722 **Sea-birds at Suma Beach.** Ode by Minamoto no Kanemasa. No. 78.

'Tween Awaji and Suma fly
The screaming sea-birds to and fro
Night after night; their ceaseless cry
Doth scarce a moment's sleep allow,
To whom his fate
Allots the ward of Suma's gate.

The poet is shown seated in his dwelling, turning to look out at the blue water of Ōsaka bay.

723 **Autumn's Chilly Blast.** Ode by Sakyō no Tayu Akisuke. No. 79.

When bloweth autumn's chilly blast,
Through rifts at times the moonbeams peep,
From 'mid the dark clouds drifting past,
And earth in pallid radiance steep,
I love to see
The bright-edged shadows o'er the lea.

The noble poet is shown standing on a veranda, his garments fluttering in the wind that bends over the tall autumn grass on the ground below.

724 **His Love-sick Soul.** Ode by Saigyō Hōshi. No. 86.

With deeper melancholy sways
The moonlit night my love-sick soul;
See how my face my woe betrays,
How down my cheek the tears roll.

Kuniyoshi illustrates and makes fun of this by a picture of a mendicant priest standing beneath a willow tree and showing a figure of a yellow cat to a bevy of children.

725 **Drawers of Sea-water.** Ode by Infumon-In no Tayu.

I would that I might show to thee
The island-fisher's oft-drenched sleeve,
I would that thine own eyes might see
How the salt waves their tints ne'er thieve;
From mine, alas!
Aye, tear-bedewed the colors pass.

This ode is illustrated by a picture of two women shiokumi carrying buckets of sea-water to evaporating tubs on the shore of a bay; Mt. Fuji in the distance.

726 **Impatient Waiting.** Ode by Gon-chūnagon Sadaiye. No. 97.

On Mats'ho's shore, our meeting place
At dusky hour of night, I wait
My longed-for mistress to embrace;
Ah, why then linger'st thou so late!
My ardent passion, than the fire
That heats the salt pans, rages higher.

To illustrate this ode Kuniyoshi depicts a nobleman holding a white kitten that impatiently awaits the cutting up of a fish that a girl is getting ready for its supper!

EIGHT SURIMONO BY VARIOUS ARTISTS

727 **Sūkoku.** A Temmoku tea-bowl and box.

728 **Unknown.** A black lacquer cabinet, a rolled-up red rug, and two koma-inu, i.e., porcelain boxes supposed to represent a male and a female Korean dog, but actually having heads like those of human beings.

729 **Unknown.** A miko (girl attendant at a Shintō shrine) as Amaterasu greeting the sun. At her feet a white cock also greets the sun by crowing lustily.

730 **Reisai.** Two women looking at a monkey that has ensconced himself in a stone lantern. Surimono for a monkey year, probably 1824. Signed, Reisai; seal, Yanagawa. One of the three odes printed upon it is signed Kyokadō, the literary name of Hiroshige.

731 **Kōsetsu.** The oimatsu Nō dance. Signed, Kōsetsu.

732 **Shuntei.** A court lady Benten standing looking down at a young girl who holds a fancy cake in her hand and is watching two white rats in a small cage. Series: Shichi Fuku-jin, i.e., "The Seven Fortune-Gods." Signed, Shokyūtoku Shuntei gwa.

733 **Shuntei.** Ono no Komachi looking at her reflection in a large mirror that is held by another lady who is seated. Signed, Shokyūtoku Shuntei gwa.

734 **Hokuba.** A woman seated drinking saké from a huge cup into which two maids are pouring the wine from iron saké kettles in which it has been warmed. Signed, Hokuba gwa.

UTAGAWA YOSHITOSHI

Pupil of Kuniyoshi. Personal name Tsukioka Yonejirō. Besides the studio name Yoshitoshi, he also used Taiso, Ichikaisai, and Gyokuwōrō. Born 1849; died July 1902.

735 **Nichiren and the Ghost of the Cormorant.** This illustrates the legend that the famous Buddhist monk, the founder of the Hokke Shu,

saw the ghost of a cormorant when he was on the bank of the Isshiwa River, and stopped to pray for it. Signed, Yoshitoshi. Dated Meiji 18, fifth month, i.e., June 1885.

UTAGAWA TOYOSHIGE

Pupil and adopted son of Toyokuni. Personal name Genzō. Used the studio names Toyoshige, Ichiryūsai, Ichieisai, and Kōsotei. After the death of Toyokuni in 1825, he claimed to be his successor, signed Toyokuni, and Kōsotei Toyokuni, and was commonly known as Hongō Toyokuni from the district of Edo in which he lived. His adoption of the Toyokuni name was not sanctioned by the other pupils of the master, and, as they did not consider him worthy of the honor of bearing it, they never approved its use by him, and some years later it was bestowed upon Kunisada who signed as Toyokuni II. Toyoshige was born in 1777 and died in 1835.

736 **Matsu ni Taka.** A falcon perched on a pine tree. Signed, Kōsotei Toyokuni fude.

Size, 28 x 9⅝ inches. Good impression, in good condition though somewhat toned.

737 **Two Popular Actors.** The fifth Matsumoto Kōshirō and the fifth Iwai Hanshirō as a man and a woman walking together under a large umbrella. Signed, Toyokuni gwa.

KAWANABE KYŌSAI

Pupil for a time, when a boy, of Kuniyoshi, but received most of his training from Kano Tōhaku. Worked in a style of his own. Did not design many prints. Was notorious for his intemperate habits and it is said of him that he could not paint when he was sober. The signature to the print here listed is an acknowledgment that he recognized himself as a drunkard. Born 1831; died 1889.

738 **Moko Zokusen Taiji no Zu.** "The Attack on the Ships of the Mongolian Enemy." Signed, Shōjō (drunkard) Kyōsai.

Triptych. Size, 13⅞ x 28¼ inches. Good impression, in good condition.

UNKNOWN

739 **Shitenno Tsuchigomo Taiji.** The four strong men, i.e., Yorimitsu and his chief henchmen, killing the Tsuchigomo or demon spider. Not signed.

Size, 8⅜ x 12 inches. Ordinary impression, in good condition.

REPRODUCTIONS OF PAINTINGS

740 **Nankeisha Sōjin.** A crow on the stump of an old tree.

Size, 7 x 9 inches. Good impression, in good condition.

741 **Sesshū.** Bodhidharma crossing a river standing on a reed.

Size, 13⅜ x 4¼ inches. Good impression, in good condition.

742 **Royaku-sha.** A tiger in a bamboo grove in a rain storm.

Size, 8⅞ x 6¼ inches. Good impression, in good condition.

BUNSEI

743 **Dragon-flies.** From a sheet of Harimaze. Signed, Bunsei. Date about 1843.

Size, 6¾ x 4⅝ inches. Poor impression.

744 **A Crab.** Another picture from a sheet of Harimaze. Signed, Bunsei.

Size, 6¾ x 4⅝ inches. Good impression, good condition.

TAITO

745 **Butterflies and Pink Clouds.** Signed with two illegible seals only. The attribution to Taito is tentative.

Size, 7⅝ x 5 inches. Fair impression, in fair condition.

CHIKUKOKU AND FUMINOBU

746 **A Bat** by Chikukoku, and **A Stag** by Fuminobu. The figures on a blue ground. Each signed by the artist who painted it.

Size, 6¾ x 9 inches. Ordinary impression, in good condition.

KEIRI

Pupil of Keisai Eisen. Worked chiefly as a book illustrator.

747 **Hibiscus and Dragon-fly.** Blue ground. Signed, Keiri.
Size, 6⅝ x 9¾ inches. Late impression, in good condition.

748 **Umadai ni Karei ni Wasabi.** Chinese broadfish, sole and horse-radish. Signed with seals only.
Size, 6⅜ x 9⅛ inches. Good impression, in good condition.

SUGAKUDŌ

Worked in the middle of the nineteenth century. Known chiefly by the series to which the print here listed belongs.

749 **Shira Taka.** A white hawk on a pine branch. Series: Iki-utsushi Shi-jū-hachi Taka, i.e., "Forty-eight Hawks Drawn from Life." Published in 1859. Signed, Sugakudō.
Size, 12⅞ x 8¼ inches. Ordinary impression, in poor condition.

SEKIJO

Pupil of Toriyama Sekiyen. He designed only a few prints and is better known as a writer than as an artist.

750 **Shira Taka ni Matsu.** White hawk and pine tree. Signed at the left, but only one of the characters and a part of another remain.
Size, 13¾ x 9 inches. Fine impression, in very fine condition.
From the Vicomte de Sartiges collection

FOURTH SESSION

TUESDAY EVENING, FEBRUARY 7, 1922

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8:00 O'CLOCK

Catalogue Numbers 751 to 999

No. 751

SUZUKI HARUNOBU

C. 1730—1770

751 **Suigyū ni Momo Hana.** A black and a white water buffalo and a peach tree with pink and white blossoms. Signed, Harunobu gwa.

Size, 11 x 8⅛ inches. Fine impression, in good condition. See illustration.

From the Vicomte de Sartiges collection

752 **The Coming of Autumn.** A tall young woman in a violet and white striped bathrobe standing in a room in a house on the bank of a river, looking out at a kiri tree from which large green leaves are falling. An ode by Fujiwara no Toshiyuki Ason on "The Coming of Autumn" is printed above. Signed, Harunobu gwa.

Size, 10⅞ x 8¼ inches. Fine impression, in fine condition.

No. 753

753 **U-tsuki.** "The Flower Month," the fancy name for the fourth month of the lunar calendar. A young man in komusō disguise secretly visiting two girls whose heads appear behind a barred window. Series: Fuzoku Shiki Kasen, i.e., "Popularized Customs of the Four Seasons," a set of thirteen prints for the months of the year 1770. Signed, Suzuki Harunobu gwa.

Size, 11 x 8 inches. Fine impression, somewhat soiled but a charming print nevertheless. See illustration.

754 **O Fuji and a Girl Friend.** The popular daughter of the proprietor of the Moto Yanagi-ya tooth-brush and cosmetic shop near the entrance to Kinryūzan temple, seated on the shop platform talking to a girl friend. Not signed.

Size, 10¾ x 7¾ inches. Fine impression, in fine condition.

No. 755

755 **Miidera no Banshō.** "The Vesper Bell at Mii Buddhist Temple." A woman holding an open fan, pausing to listen as she passes the great bell hung over a platform beside which is a cherry tree in bloom. Series: Fūryū Utai Hakkei, i.e., "Fanciful Eight Scenes of Operatic Songs." Signed, Harunobu gwa.

Size, 11⅛ x 5⅝ inches. Fine impression, in fine condition. See illustration.

From the Vicomte de Sartiges collection

756 **On Parade.** An oiran attended by her two kamuro. One of the oban prints that Harunobu designed in his last year. Signed, Suzuki Harunobu gwa.

Size, 14¼ x 9⅝ inches. Fine impression. Appears to be in fine condition, but has several moth holes so cleverly patched as to be scarcely noticeable, and it has been trimmed a half inch at the foot.

757 **The Sleeping Child.** A young woman standing in an open room in a house on the bank of a river, and, at her feet a young girl who has fallen asleep over her writing lesson and has tumbled over against the table on which her copy book and writing box are placed. Signed, Harunobu gwa.

Size, 10½ x 7¾ inches. Fine impression, in fine condition.

758 **At the Riverside.** Illustration of an ode by Ono no Komachi that is printed on a conventional cloud at the top of the print. A young woman in summer attire, holding a white uchiwa (round fan) stands by a wide bench on the bank of a river and is looking down at the water. Signed, Harunobu gwa.

Size, 10⅝ x 7⅛ inches. Fine impression, slightly soiled on the extreme right edge, otherwise in fine condition.

ISODA KORYŪSAI

Worked C. 1768—1786

759 **Crow and Heron.** The birds stand upon a branch of a snow-laden willow, below which projects a small branch of a tsubaki (Camellia japonica) in flower. The contrast between the snowy plumage of the egret and the deep black of the crow is made more striking by the effective way in which the birds are placed in the composition. Signed, Koryū gwa.

Size, 10 x 7 inches. Fine impression, in fair condition. See illustration.

From the Vicomte de Sartiges collection

760 **The Crane's Nest.** The nest is placed on the branch of a large pine. The mother bird is hovering over her brood of chicks that are just ready to fly, and is calling to her mate as he circles about above her

where the red sun is seen through the upper branches of the tree. Signed, Koryūsai gwa.

Size, 10⅜ x 7⅞ inches. Fine impression, in fine condition. See illustration, p. 214.

From the Vicomte de Sartiges collection

No. 759

761 **Gompachi and Komurasaki.** The lovers in komusō disguise, walking side by side. Signed, Koryū gwa.

Hashira-e. Size, 27⅝ x 4⅜ inches. Good impression, faded, but otherwise in very good condition.

762 **Exhibiting a Print.** A young woman holding up a pillar print, two cranes under a gnarled pine, which she is showing to some one not in the field of this picture. Signed, Koryū gwa.

Hashira-e. Size, 26½ x 4⅝ inches. Fine impression, in good condition.

No. 760

763 **A White Falcon** standing on a slate-colored rock at night, sharply outlined against a black sky. Chrysanthemums are in bloom about the rock and a tall banana plant grows close behind it. This is a famous print. It was regarded as one of the treasures of M. Rouart's collection. So far as the writer of this catalogue is informed, no other impression of it is known. It was printed from wood blocks, but the outlines instead of being engraved in relief, were incised, and the paper was dampened and pressed into the incisions, face down, thus producing the peculiar gauffrage of the ancient Chinese ishizuri or prints made from incised stone slabs, which it imitates. This is probably a print made by Koryūsai for one of his samurai patrons after he was given the rank of Hōkyō. Signed, Koryūsai gwa.

Size, 34⅞ x 11⅝ inches. In fine condition. See frontispiece. Illustrated also on Plate XLVII of the V. I. Harunobu-Koriusai-Shunsho Catalogue.

KITAO SHIGEMASA

Pupil of Nishimura Shigenaga. Personal name Kitao Sasuki. Famous as a calligrapher as well as a painter. In his later years used the studio name Kosuisai. Born 1739; died March 8, 1820.

764 **Kameido Ume Yashiki Gwaryū-bai no Zu.** "The Sleeping-dragon Plum Tree in the Plum Garden at Kameido." An "ukiye," or perspective picture. Signed, Kitao Shigemasa gwa.

Size, 9½ x 14½ inches. Ordinary impression, in good condition.

765 **Carp Ascending a Waterfall.** Printed in pale gray, pale blue, buff, and black. Signed, Kitao Shigemasa gwa.

Hashira-e. Size, 24 x 4⅝ inches. Good impression, in good condition, very agreeably toned.

766 **Wild Boar Meat.** A Dai-Shō calendar for the boar year 1815. A haunch of wild boar meat wrapped in bamboo sheath. Signed, Kitao Kosuisai gwa.

Size, 7⅞ x 5⅛ inches. Fine impression, in good condition.

KITAO MASANOBU

Pupil of Shigemasa. Personal name Iwase Haida. In his thirtieth year he gave up print designing to devote himself to literary work. Became famous as a writer of comic odes and of novels under the name of Santō Kyōden. Born 1761; died 1816.

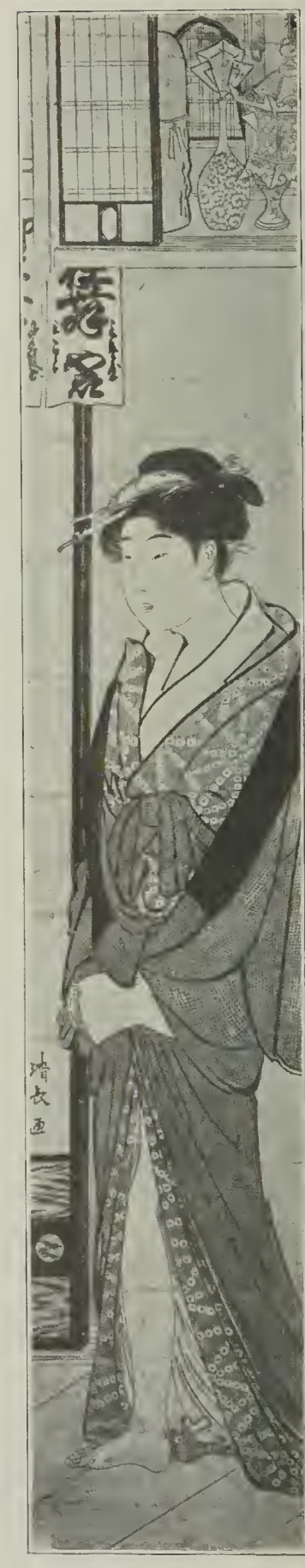
767 **A Wayside Meeting.** A youth on his way to the Benten shrine at Susaki, carrying a lantern, stops in passing to speak to two young women. Series: Tosei Tsuya Awase Jū Kei no Zu, i.e., "Ten Elegant Up-to-date Models." Signed, Kitao Masanobu zu.

Size, 9¾ x 7⅛ inches. Fair impression, in fair condition. See illustration, p. 217.

768 **Geisha and Hakoya.** A geisha walking under an umbrella attended by a man servant bearing her luggage in a box carried upon his back. Signed, Masanobu gwa.

Hashira-e. Size, 27¼ x 4⅝ inches. Good impression, in fair condition. See illustration, p. 216.

No. 768



No. 772

No. 767

KITAO MASAYOSHI

Pupil of Shigemasa. From about 1794 he usually signed as Keisai, though he did not drop the Masayoshi name entirely, signing sometimes Keisai Masayoshi and more rarely Kitao Keisai Masayoshi. He did not design many single-sheet prints, but is widely known by his books of very vivacious rough sketches. During the Kwansei period he developed a style of his own, based upon study of the works of the Kano artists and of the great Chinese painters of high antiquity. Born 1761; died 1824.

769 **White Narcissus and Quail.** In Paris this print, which is unsigned, was attributed to Koryūsai by "a Japanese expert." With that attribution the writer of this catalogue is unable to agree. M.

No. 770

Vignier is inclined to regard it as the design of a Chinese artist of the Sung dynasty, copied by a Japanese painter. That may be so, but if so, the Japanese painter was probably Masayoshi, to whom, because of the brush strokes, the drawing of the bird and the peculiar treatment of the color in the foliage of the narcissus, the present writer thinks it should be attributed.

Size, 8⅝ x 6¾ inches. Fine impression, upon Chinese paper. In fine condition.

From the Vicomte de Sartiges collection

TORII KIYONAGA

1752–1813

770 **A Sudden Shower at the Mimeguri Inari Shrine.** Men and women seeking the shelter of the gateway. In the cloud above the demons of the thunder-storm are conferring upon a hokku (seventeen-syllable ode) that was composed by the poet Kikaku (1661–1707). This illustrates the tradition that on June 28, 1693, Kikaku encountered a crowd of greatly perturbed farmers at the Mimeguri Inari Shrine at Mukojima, Edo, where they had gone to pray for rain to terminate a long drought that threatened their crops with ruin. In response to the suggestion of his companion, and the appeal of the farmers, he composed the ode:

"If thou art indeed the God who watchest over farms, send forth, I pray, thy showers."

Having recited this poem with great earnestness before the sacred mirror of the shrine, to the great delight of all the prayer was immediately answered and the nourishing rain descended in torrents. As is pointed out in the description of this print, in the Boston Museum of Fine Arts Bulletin, for December, 1916, "The Japanese expression meaning 'watch over,' as used in the poem, is *mimeguri*, a homonym of the name of the shrine. Such plays upon words are a marked characteristic of Japanese poetry."

Triptych. Signed, Kiyonaga gwa. Size, 15¼ x 29⅜ inches. Good impression, in fair condition. See illustration.

No. 773

771 **Temple Visiting.** A matron and her three daughters entering the gate of Kinryūsan temple. Series, Asakusa Kinryūsan Hakkei. Signed, Kiyonaga gwa.

Size, 9⅞ x 7¼ inches. Fair impression, in good condition.

772 **In the Doorway.** A tall woman entering a room, having pushed the shoji aside. Above her head is a cupboard in which a lantern, a saké-bottle and other objects are shown in storage. Signed, Kiyonaga gwa.

Hashira-e. Size, 26¾ x 4¾ inches. Fine impression, in fine condition though slightly toned. See illustration, p. 216.

773 **An Actor's Boating Party.** Several famous actors taking a holiday on the river in a great pleasure barge accompanied by their wives and by geisha to furnish music. In the middle of the boat the third Sawamura Sōjūrō wearing a black haori and green hakama is seated by Iwai Kumesaburō, and the second Ichikawa Komazō is seated before them and leaning over to talk to two women. At the right a young actor, made-up as a monkey, is dancing to a samisen accompaniment. In the foreground several smaller boats are drawn up alongside. Signed, Kiyonaga gwa.

Triptych. Size, 15 x 30 inches. Fine impression, in good though not quite perfect condition. See illustration.

774 **Domestic Occupations.** Women in the courtyard of a large house on the bank of the Sumida River, engaged in washing and drying cloth; and in the house at the right one is seated before a kyodai arranging her coiffure. Signed, Kiyonaga gwa.

Triptych. Size, 14¾ x 28⅞ inches. Late impression, in poor condition.

775 **Cherry-flower Viewing.** Three women in holiday attire walking on the bank of a river under blossoming cherry trees. Middle sheet of a triptych. Signed, Kiyonaga gwa.

Size, 15 x 9¾ inches. Good impression, in good condition.

776 **A Famous Boy Calligrapher.** Ink-proof from the key-block of the print showing the seven-year-old Minamoto Nariyuki from the province of Kai seated on the floor of an Edo drug shop, writing an inscription, while the proprietor hangs up one previously written, and his wife is seated by the youngster watching the amazing performance for one so young. The name of the drug shop does not appear,

but a tsuitate bears an advertisement of the pills called "Mannogan," and states that the main house was located at the east side of the castle, in Kai, and that there was another branch house in Edo outside the gate of Kinryūsan temple. Signed, Kiyonaga gwa.

Size, 15⅛ x 10⅜ inches. Good impression, in good condition.

No. 777

HOSODA EISHI

1756–1829

WAKANA HATSU ISSHO

"The First New Dress of the Year." Complete set of twelve prints depicting tayu in their New Year's apparel. Each signed, Eishi zu. Size, 14½ x 9½ inches. All fine impressions, in fine condition.

From the Vicomte de Sartiges collection

777 **Shinateru of Okamoto-ya.**
See illustration.

778 **Mitsuhana of Ōbishi-ya.**

779 **Somenosuke of Matsuba-ya.**

No. 780

780 **Tokiwagi of Kana-ya.**
See illustration.

781 **Shinowara of Tsuru-ya.**

782 **Akashi of Shizutama-ya.**

783 **Mitsuhama of Hiogo-ya,** seated, holding a pipe and looking around. *See illustration.*

784 **Nishikido of Chōji-ya.**

No. 783

785 **Utamaki of Take-ya.**

786 **Shiratsuyu of Wakana-ya.**

787 **Hanando of Ōgi-ya.**

788 **Tamagiku of Kadotama-ya.**

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789 **Fair Visitors to the Kawasaki Temple.** Four women on their way to the so-called Daishi Sama Dera, otherwise known as the Ryo

Daishi, or two Buddhas temple at Kawasaki, near Edo. Right-hand or middle sheet of a triptych. Signed, Eishi gwa.

Size, 14⅝ x 9¾ inches. Fine impression, in fine condition.

No. 786

KATSUKAWA SHUNYEI

Pupil of Shunshō. Personal name Isoda Kūjirō. Chiefly known for his actor prints which are excellent as portraits and of marked individuality and high artistic merit. Born 1768; died 1819.

790 **The Ninth Morita Kanya** as a woman standing on the bank of a river. Signed, Shunyei gwa.

Size, 11⅞ x 5½ inches. Fine impression, in good condition. See illustration, p. 226.

No. 790

No. 792

791 **A Rokurokubi.** A long-necked woman warming herself by a kotatsu. Rokurokubi, or "swirling necks," are supposed to be harmless people whose necks stretch out to great lengths while they are asleep. Signed, Katsukawa Shunyei gwa.

Size, 13 x 6 inches. Good impression, in good condition.

792 **The Third Segawa Kikunojō** as a woman standing on a hillside by a weir. Signed, Shunyei gwa.

Size, 11½ x 5¼ inches. Fine impression, trimmed a half-inch at the foot. See illustration.

793 **Two Famous Wrestlers.** Banjaku and Naru-ga-taki having a bout. Signed, Shunyei gwa.

Size, 12¾ x 8¾ inches. Ordinary impression, in fair condition.

794 **At Grips with Each Other.** A wrestling match between Yūkaku-u and Hide-no-Yama. Signed, Shunyei gwa.

Size, 12⅝ x 8⅝ inches. Ordinary impression, in poor condition.

No. 795

795 **The Third Segawa Kikunojō.** Large head and bust portrait of this distinguished actor of women's rôles. Signed, Shunyei gwa.

Size, 14⅜ x 9⅝ inches. Fine impression, in fine condition save along the right edge where it is slightly damaged.

796 **Actor as a Shakkyo Dancer.** The actor, who impersonates a woman and holds a papier-maché head of a shishi cub, has not been

identified. Series: Oshi-e Gata, i.e., "Built-up Pictures." Signed, Shunyei gwa.

Size, 4½ x 9½ inches. Good impression, slightly toned and trimmed at the foot.

797 **Scene from Chūshingura, Act VI.** O Karu bidding farewell to her husband Hayano Kanpei. Series, Chūshingura. Signed, Shunyei gwa.

Size, 10¼ x 7½ inches. Fine impression, in fine condition.

798 **An Outing at Oshiagi.** The scene is the same as that shown in the triptych by Shunchō, No. 294 of this collection. Two men and four women are shown stopping to rest in the grounds of a Shintō shrine, where a plank foot-bridge crosses a narrow stream at its mouth. This print presents a phase of Shunyei's work of which there are very few specimens in American collections. Signed, Shunyei gwa.

Diptych. Size, 14⅝ x 19⅝ inches. Good impression, in fair condition.

KANADEHON CHŪSHINGURA

"The Original Chūshingura," that is, the real story of the Loyal League and not its stage representation. It is, however, the story that was dramatized, not the historical event upon which the play was founded. Seven of the twelve prints of the series. Each signed, Shunyei gwa. Dated sixth month hare year, i.e., July 1807. Size 14⅝ x 9⅞ inches. Fine impressions, in fair condition.

799 **Moronao Upbraiding Wakasa-no-suke** for sending Kaoyo-gozen away after she had refused to receive the love-letter.

800 **Act III.** Kanpei's fight with Bannai.

801 **Act IV.** Hara Goemon and Ono Kudayu at the house of Enya Hangan where they have come to notify him that he has been condemned to die.

802 **Act V.** Yoishibei begging Sadakuro to spare his life.

803 **Act VI.** The scene at the house of Yoichibei. O Karu taking leave of her husband, and Goemon's interview with Yoichibei's widow.

804 **Act VII.** Yuranosuke eating fish at the dinner at Ichimonji-ya.

805 **Retribution.** The scene in Moronao's yashiki when the ronin have broken in and he is being warned by the members of his household that he must hide somewhere if he would save his life.

No. 806

KITAGAWA UTAMARO

1753–1806

806 **Nature's Mirror.** A mother holding her infant son upon her back with his head over her shoulder, and bending forward so that both

of their faces are reflected in the water of a stone chozubachi. Series: Jigei no San Sho, i.e., "Child's Play in Three Laughs." Signed, Utamaro fude

Size, 14¾ x 9¾ inches. Fine impression, in good condition. See illustration.

807 **Looking Through It.** A woman examining a piece of silk gauze by holding it up and looking through it, while her infant son amuses himself with her round fan. Signed, Utamaro fude.

Size, 13¾ x 9⅛ inches. Fine impression. Trimmed from 15 x 10 inches; in good condition otherwise.

808 **Seen Through the Kaya.** A young man seated within a mosquito net canopy, and a woman standing outside talking to him. Signed, Utamaro fude.

Size, 14⅛ x 9¾ inches. Fine impression. Trimmed from 15 x 10 inches; otherwise in good condition.

809 **A Palace in the Ryu-kyu Islands.** Left-hand sheet of a well-known triptych. A man and a woman are shown playing ken, and another woman stands beside them. The costumes are a fanciful mixture of Chinese and Japanese fashions. Signed, Utamaro gwa.

Size, 14⅞ x 10 inches. Late impression, in fair condition.

810 **Behind the Sudare.** A woman seated on a veranda with one foot drawn up by her side, and a sudare (curtain) of bamboo slats pulled down before her so that the upper part of her body and her face are seen through it. Another woman stands beside her outside the curtain. Left-hand sheet of a triptych designed to show the effects of various things seen through curtains and gauze fabrics. Signed, Utamaro fude, but the signature has been trimmed off at the right.

Size, 14⅜ x 9½ inches. Fine impression, in fine condition save that it has been trimmed from 15 x 10 inches.

811 **Woman Nursing an Infant Son.** Series: Sakiwaki Kotoba no Hana, i.e., "Blooming-flower Words." Signed, Utamaro fude.

Size, 15¼ x 10 inches. Fine impression, in very fine condition.

812 **Two Brother-pictures.** A woman holding a lighted taper while a youth captures a rat, shown as a modern analogue of the legend of Min-

No. 812

amoto no Yorimasa killing the nuye, a creature having the head of a monkey, the claws of a tiger, the back of a badger, and a tail that was a snake with its head on the end of it. Signed, Utamaro fude.

Size, 14⅞ x 9⅝ inches. Fine impression, in fine condition. See illustration. Illustrated also on Plate CV of the V.-I. Utamaro catalogue.

813 **Two Brother-pictures.** A gorgeously dressed woman with a pet dog held by a red-cord leash, compared to the Princess Josan-no-Miya and her pet kitten. Signed, Utamaro fude.

Size, 14¾ x 9⅝ inches. Good though not quite perfect impression, in fine condition.

814 **The Susuhaki,** or house-cleaning in preparation for the New Year holidays. Women engaged in various tasks and having sport with the men who are in their way. A well-known composition, rare, however, in complete form, the two right-hand sheets being as a rule lacking. Signed, Utamaro fude.

Pentaptych. Size, 15 x 49 inches. Fair impression, in fair condition.

815 **A Flower-viewing Excursion.** A procession of women and girls carrying blue umbrellas and attended by a young man and a servant bearing a tub of saké, who bring up the rear. The hill with blossoming cherry trees upon its slopes, which is their destination, is seen in the distance above a long cloud of yellowish fog. Signed, Utamaro fude.

Pentaptych. Size, 14¼ x 48½ inches. Good impression, in fair condition.

816 **The Hannya Mask.** A woman pretending to be frightened when a young boy holds a demon mask before his face. His elder sister seated behind him laughs heartily at the performance. Series, Kogei I no San Shō. Signed, Utamaro fude.

Size, 14½ x 9¾ inches. Fine impression, in good condition.

817 **A Yoshiwara Beauty.** Somenosuke of Matsuba-ya promenading, accompanied by her kamuro Wakaba and Wakagi. Signed, Utamaro fude.

Size, 14⅞ x 9⅝ inches. Good impression, in good condition.

818 **Boys at Play.** A large boy pulling off the head covering of his younger brother while their elder sister looks on. The boys are enacting a scene between Kagekiyo and Kunitoshi, two well-known characters in Japanese story. Series: Bu Sha E-gata Kodomo Asobi, i.e., "Types of Warriors Reflected in Children's Games." Signed, Utamaro fude.

Size, 14½ x 9⅞ inches. Good impression, in good condition.

819 **Ne no Kuku.** The hour of the rat—11 P. M. to 1 A. M. as we reckon time. A concubine getting up to soothe her restless infant son. Series: Fūzoku Bijin Tokei, i.e., "Customs of Women at All Hours." Signed, Utamaro fude.

Size, 14⅜ x 9⅝ inches. Good impression, in fair condition.

No. 820

820 **Women Dressing Their Hair.** One of the women is seated before a mirror-stand, the other has her back turned to the spectator and holds a hand mirror in which her face is reflected. Signed, Utamaro fude.

Size, 15 x 10 inches. Fine impression, in fine condition. See illustration. Also illustrated in color, Plate 42, V. I. Utamaro Catalogue.

821 **San Nin Shōjō Meitei no Zu.** "Three Drunken Shōjō." In this title the word "shōjō" is used in the slang sense in which it is applied to drunken men, three of whom are shown in the print. Signed, Utamaro fude.

Size, 14¾ x 9¾ inches. Ordinary impression, in good condition.

No. 822

822 **Tying Her Obi.** An oiran of Ōgi-ya kneeling beside her bed to tie her obi. In the upper corner at the left is a rebus giving her name. Signed, Utamaro fude.

Size, 14⅜ x 9½ inches. Fine impression, in fair condition. See illustration. Illustrated also on Plate LXXXII of the V. I. Utamaro catalogue.

823 **Yuranosuke and O Karu.** The leader of the Loyal Ronin is shown helping O Karu to descend from the second story balcony of Ichimonji-ya where she was seated while he stood on the veranda reading the letter from Kaoyo-gozen. Series, Chūshingura. Scene from the seventh act. Signed, Utamaro fude.

Size, 14⅞ x 9¾ inches. Good impression, in good condition.

824 **A Child Ōtomo no Kuronushi.** A youngster dressed in makeshift apparel to resemble the traditional appearance of the famous ninth century poet, and lifted upon his father's shoulder while his mother smilingly looks on. Series: Tosei Kodakara Rokkasen, i.e., "Up-to-date Children as the Six Famous Poets." Signed, Utamaro fude.
Size, 14⅝ x 9¾ inches. Good impression, in good condition.

825 **A Child Bunya no Yasuhide.** Two women looking at a youngster fixed up to resemble the ninth century poet, and having a book tied upon his head as a substitute for the kanmuri worn in the olden time. Same series and signature as the preceding lot.
Size, 14½ x 9⅝ inches. Good impression, in good condition.

826 **Yama-uba ni Kintaro.** The youthful Sakata Kintoki and his foster mother. Series, Tokiwa Jōruri Shu. Signed, Utamaro fude.
Size, 14 x 9 inches. Ordinary impression, in fair condition.

827 **The Peep Show.** A woman entertaining two small boys with a karakuri, a box, somewhat on the principle of a camera, to show pictures by looking at them through a peep hole, thus making them appear more realistic. Series: Fūryū Kodakara Awase, i.e., "A Group of Fanciful Pictures of Children."
Size, 14⅜ x 10 inches. Good impression, not in very good condition.

828 **The Peep Show.** Another impression.
In fine condition.

829 **Umegawa and Chubei.** The lovers eloping on a rainy evening. Signed, Utamaro fude.
Hashira-e. Size, 23⅝ x 4 inches. Good impression, in good condition.

830 **Edo Shi-ire Ōtsu Miyagi.** "A Souvenir of Ōtsu made in Edo." A comic picture making fun of the Ōtsu-e or rough sketches sold at Ōtsu on Lake Biwa. A barber is depicted standing on a ladder to shave the tall cranium of Toshi-toku who is laughing heartily at the plight of a blind shampooer who struggles to free himself from a dog that has caught hold of one end of his fundoshi (breech-clout) and is pulling it off. Signed, Utamaro fude, "After a painting by Matahei of Ōtsu, pupil of Tosa Mitsunobu."
Size, 15 x 10 inches. Fine impression, in fine condition.

831 **Gehin no Zu.** Daughters of "the lowest class," that is, daughters of tradesmen. A young woman seated by a flower-bucket in which a bunch of iris is placed, turning to speak to another woman who stands behind her tying her obi. Series: Fūryū San Dan Musume, i.e., "Three Classes of Musume." Signed, Utamaro fude.

Size, 15 x 9⅞ inches. Fine impression, in fine condition. See illustration.

No. 831

832 **Kodakara Gei.** "The Child's Accomplishment." A young boy stand, ing behind his mother, is playing with a cat that he is luring to run after a wisp of paper tied to the end of a string. Series: Warau

Kado Niwa Fuku Kitaru, i.e., "Good Luck and Happiness Come to the Gate When There is Laughter Inside." Signed, Utamaro fude.

Size, 14⅝ x 9⅝ inches. Good impression, in fine condition.

No. 833

833 **After the Bath.** Large head and bust portrait of the tayu Yaegiku of Matsuba-ya wiping her cheek with her bathrobe. Signed, Utamaro fude.

Size, 15 x 9¾ inches. Fine impression, in fine condition. See illustration.

834 **Ochappie.** This is a slang phrase designating a saucy girl. Large head and bust portrait of a girl holding one end of a kerchief in her mouth. Series, Sakiwaki Kotobuki Hana, a poetical title not easily translatable, the literal signification of the three words being "Blossoms of several colors on one stalk," "Wishing you long-life and happiness," and "Flowers." Signed, Utamaro fude.

Size, 14⅞ x 9¾ inches. Fine impression, in fine condition.

835 **Woman Threading a Needle.** Series: Meisho Fūkei Bijin Jū-ni So, i.e., "Famous Views of Twelve Women's Faces." Signed, Utamaro fude.

Size, 14⅞ x 9¾ inches. Fine impression, in fine condition.

836 **Hair Dressing and Nursing.** A woman nursing her young son while she is seated before a kyodai dressing her hair, and another woman standing behind her bends low and holds out a hair ornament to amuse the child. A papier-maché image of Daruma stands beside the kyodai and is reflected in its lacquer surface. Signed, Utamaro fude.

Size, 14½ x 9¾ inches. Good impression, in fair condition.

837 **At the Theatre.** A man seated in a box at a theatre smoking a pipe, and three women taking their leave. Double-page illustration for the book of actors' portraits by Toyokuni and Kunimasa, "Haiyū Gaku-ya-tsū," Edo, 1799. Signed, Utamaro fude.

Size, 5⅝ x 8⅛ inches. Good impression, in fair condition.

838 **A Modern Komachi.** A woman reading a letter while a hair-dresser is combing her hair. The reference is to the copy-book-washing episode in Ono-no-Komachi's career. Series, Fūryū Nana Komachi. Signed, Utamaro fude.

Size, 14⅞ x 10⅛ inches. Good impression, in good condition.

839 **Denbei Nyōbo O Shun ga Sō.** The face of O Shun, wife of Denbei. Large head and bust portrait. O Shun and Denbei were lovers who were at last united after undergoing much tribulation. Signed, Utamaro fude.

Size, 14¾ x 9⅞ inches. Fine impression, in fair condition.

No. 840

TAMAGAWA SHUCHŌ

Very little is known about this artist, save that he worked for a few years in the middle of the Kwansei period. His prints are rare. The few that he designed are, for the most part, of marked artistic merit and entitle him to high rank among the artists of the Ukiyoe school.

840 **Woman Taking a Sponge-bath.** She is seated before a tub of water, with her clothing thrown from the upper part of her body. In the background is a screen bearing a picture of The Seven Worthies of the Bamboo Grove. Signed, Tamagawa Shuchō gwa.

Size, 15 x 10 inches. Fine impression, in good condition. See illustration.

No. 841

UTAGAWA TOYOKUNI

1769-1825

841 **Aki Monaka.** "The Middle of Autumn." A tall geisha standing, looking at her reflection in a small hand mirror, while an old woman on the ground back of her ties up a box containing her luggage. Series: Edo Nishiki Kotobuki Jū-ni gatsu, i.e., "The Twelve Months in Beautiful Edo, Wishing you Long-life and Happiness." Signed, Toyokuni gwa.

Size, 14¾ x 9¾ inches. Fine impression, in fine condition. See illustration.

PORTRAITS OF DISTINGUISHED ACTORS

Five small portraits from the book entitled "Haiyu Gaku-ya-tsū," Edo, 1799. Each signed, Toyokuni gwa. Size, 5½ x 4⅛ inches. All good impressions, in good condition.

842 **Ichikawa Ebizō.** This name was taken by the fifth Danjūrō when, in 1791, he made his son the sixth Danjūrō.

843 **Onoe Matsusuke.**

844 **Bando Minosuke.**

845 **The Fourth Nakamura Denkurō.**

846 **The Ninth Morita Kanya.**

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847 **Matsumoto Yonesaburō** as a woman holding a child's kimono. Signed, Toyokuni gwa.
Size, 14¾ x 9¾ inches. Good impression, in good condition.

KATSUSHIKA HOKUSAI

1760–1849

848 **Toto, Aoi-ga-oka no Taki.** "The Hollyhock Hill Waterfall" in Edo. Series: Shokoku Taki Meguri, i.e., "A Journey to the Waterfalls in the Home Provinces." Signed Zen (formerly) Hokusai, Iitsu fude.
Size, 14⅝ x 10 inches. Fine impression, in fine condition.

849 **Jōgaku Reisen.** "The Sacred Fountain at Jōgaku." Series: Ryūkyū Hakkei, i.e., "Eight Views in the Ryūkyū Islands." Signed, Zen Hokusai Iitsu fude.
Size, 9½ x 14½ inches. Good impression. Trimmed from 10 x 15 inches, in good condition otherwise.

850 **Ryūdō no Shōto.** "The Pine-wave at Shōto." Same series and signature as the preceding lot.
Size, 9½ x 14½ inches. Fine impression, in good condition save that it has been trimmed down from 10 x 15 inches.

No. 841

851 **Useless Habits.** Large head portraits of two women, one of them holding a ground cherry in her mouth to make a squeaking sound by gently compressing it with her lips; the other looking at the image of her open mouth reflected in a hand mirror, and preparing to scrub her teeth with a white cloth that is wrapped about her forefinger. Mica ground. Series: Fūryū Nakute Nana

Kuse, i.e., "Fanciful Presentation of Seven Useless Habits." Signed, Kako gwa.

This is an extremely rare and important Hokusai item. The influence of Sharaku is clearly shown, but his style is assimilated rather than copied, and the result is a powerful characterization, distinctly Hokusai's own. It is a work of remarkable vigor, the drawing of the hair of the woman holding the hōzuki in her mouth being especially fine. And the print enables us to determine with reasonable certainty that it was in the year 1795 that Hokusai used the Kako signature.

Size, 14⅜ x 9⅝ inches. Fine impression, in fine condition. See illustration.

INCHŪ HASSEN

"The Eight Immortal Wine-bibbers," typified by Japanese women. Complete set of eight prints. Each signed, Kyūkyūshin Hokusai gwa.

Size, 8⅜ x 3⅛ inches. Fine impressions, in fine condition.

852 **Shōsui.** A woman in a black zukin (hood) on a boat landing, holding a lantern suspended from the end of a stick.

853 **Sashō.** "Drinking with the left hand." A woman seated, holding an enormous saké cup.

854 **Chōkyoku.** A woman writing a large Chinese character.

855 **Joyō.** A woman leaning on a small book-stand on wheels. Back of her is a tall box of books.

856 **Soshin.** A woman seated before a cabinet on which is a pottery figure of a child with a very large head.

857 **Sōshi.** A tall woman standing on a hill, looking up to the sky.

858 **Rihaku.** A woman seated holding a brush. Paper covered with writing lies on the floor, and a large tub of saké with a straw covering stands in the background. Rihaku is the Japanese pronunciation of Li Po, the name of China's greatest poet.

859 **Chishō.** A woman seated, leaning on a kotatsu. Above are New Year decorations; on the floor behind her is a pile of boxes for gifts.

FOURTEEN SMALL SURIMONO

All fine impressions, in good condition. Various sizes which it does not seem necessary to specify.

860 **Pleasure Boats on the River.** One large house-boat and several smaller craft passing under a bridge. Signed, Gwakyō-jin (painting-mad man) Hokusai gwa. The last two words trimmed off.

861 **A New Year's Scene.** A girl holding a battledore and a shuttlecock, stopping to greet a woman vendor of white saké who is seated between two kadomatsu. Signed, Gwakyō-jin Hokusai gwa.

862 **Komatsu Biki.** A woman pulling young pine trees for New Year decorations; another woman looking on. Signed, Sori gwa.

863 **Woman Folding a Kimono.** A bundle tied in a cloth that lies on the floor at her feet probably explains the inscription, "Fish from Kokokan lake," that is printed near the left margin. Signed, Sori aratame (changed to) Hokusai gwa.

864 **Woman Reading a Book.** Signed, Sori aratame Hokusai gwa.

865 **Praying for Good Luck.** A geisha who is attended by her matron, tying slips of paper with prayers for a fortunate year written thereon, upon the bars of a fence at a Shintō shrine. Signed, Hokusai fude.

866 **A Court Lady of the Olden Time.** Signed, Kyūkyūshin Hokusai gwa.

867 **A Potted Plum Tree** in a blue and white porcelain jardiniere. On the floor by its side, a fan with a poem inscribed upon it. Signed, Katsushika Hokusai gwa.

868 **At the Enoshima-ya Tea-house.** A waitress serving a man who is seated on a bench. Not signed.

869 **Materials for the Shimenawa.** Gobei (cut-papers), straw, a crayfish, and pine branches to use for New Year decorations. Signed,

Zen Hokusai Iitsu fude. Trimmed at the left so that only a little of the signature remains.

870 **Uma Zukushi, Uma Senbetsu.** "A farewell present" of a pocket book containing money, and a box of sweetmeats. Signed, Fuzensai Iitsu fude.

871 **The Plum Branch.** A court lady of the olden time seated with a plum branch before her on a wooden stand. Signed, Hokusai aratame Iitsu fude.

872 **Humbly Offering It.** A woman seated, bending far over and offering to some one who is not shown, a tanzaku with an ode written upon it. Signed, Zen Hokusai Iitsu fude.

873 **The Spilled Takaramono.** A woman standing by a tsuitate, looking down at an overturned dish and the takaramono (precious articles emblematic of good fortune) that are scattered upon the floor, the dish itself assuming the aspect of the hat of invisibility which is one of these precious things. Signed, Kanzan Hishikawa Sori gwa.

SHŌTEI HOKUJŪ

Pupil of Hokusai. Used the studio names Shōtei and Ichimasa. Worked in the second and third decades of the nineteenth century. Dates of birth and death not known.

874 **Nihon Bashi no Zu.** Picture of Nippon bridge crowded with people, many of whom pause to look down at boatmen on the river below. Series: Shinpan Ukiye, i.e., "New Block Perspective Views." Signed, Hokujū gwa.
Size, 8½ x 12½ inches. Good impression, in good condition.

875 **Asakusa Dera no Zu.** Kinryūsan Buddhist temple, Asakusa district. View within the grounds. Signed, Shotei Hokujū gwa.
Size, 9¾ x 14⅞ inches. Ordinary impression, in good condition.

876 **Fukagawa, Susaki, Benten Yori Kaijō o Nozomu.** "View of the sea from the Benten shrine at Susaki in the Fukagawa district." Signed, Shotei Hokujū gwa.
Size, 10 x 14⅞ inches. Good impression, in fair condition.

No. 877

877 **Toto, Shinagawa Juku Takanawa Ō Kido.** The entrance to Takanawa from Shinagawa station, between the walls of a barrier gate that was set up there in former days. Signed, Shotei Hokujū gwa.
Size, 10 x 15 inches. Ordinary impression, in good condition. See illustration.

878 **Ryōgoku no Fukei.** "View of Ryōgoku Bridge." Signed, Shotei Hokujū gwa.
Size, 9⅞ x 14¾ inches. Ordinary impression, fair condition.

879 **Tōeizan Fumoto, Shinobazu no Ike, Benzaiten no Zu.** "The Benten shrine in Shinobazu pond, below Tōeizan temple." Signed, Shotei Hokujū gwa.
Size, 9⅞ x 15 inches. Ordinary impression, in good condition.

880 **Seishū Futami ga Ura.** View of Futami beach at Isé. Signed, Shotei Hokujū gwa.
Size, 9⅝ x 14¼ inches. Ordinary impression, in good condition.

881 **Kazusa Ku-jū-ku Ri Jibiki Ame.** "Drawing in a fish net at the ninety-nine ri beach in Kazusa." Signed, Shotei Hokujū gwa.
Size, 9⅞ x 15 inches. Good impression, in good condition.

882 **Suzumi no Fukei.** "View of Cooling," i.e., boating parties on the river at Ryōgoku and people taking the air on the bridge. Signed, Hokujū gwa. Dated, snake year, 1833.

Size, 9⅛ x 6⅞ inches. Poor impression, in fair condition.

883 **Ryogoku Bashi Ukiye.** "Perspective View of Ryōgoku Bridge." Signed, Shotei Hokujū gwa.

Size, 7¼ x 10 inches. Fine impression, in fine condition.

884 **Teppozu Tsukuda-jima no Uki Fune.** "View of Teppozu and Tsukuda Island and Boats floating on the Water." Signed, Shotei Hokujū gwa.

Size, 7⅛ x 10⅛ inches. Fine impression, in fine condition.

885 **View of Enoshima, Mt. Fuji in the Distance.** Not signed. Probably trimmed down from a larger sheet and the signature sacrificed in the process. The attribution to Hokujū is tentative.

Size, 4¾ x 7⅛ inches. Good impression, in good condition.

UTAGAWA KUNISADA

Pupil of Toyokuni I. Personal name Tsunoda Shōzō. Used many studio names besides Kunisada among which Ichiyūsai, Gototei, and Kōchōrō were the most common. He also called himself Toyokuni II, but as Toyoshige (otherwise known as Kōsotei Toyokuni) had previously taken that name, he should be known as Toyokuni III. Born 1786; died 1864.

886 **Kiri Naka no San Sui.** A foggy landscape. Signed, Kōchōrō Kunisada gwa.

Size, 10 x 14 inches. Fair impression, in good condition. *See illustration, p. 248.*

887 **Momiji Gari no Zu.** "Viewing Maple Trees in Autumn." Signed, Kōchōrō Kunisada gwa.

Size, 9¾ x 14¾ inches. Fine impression, in good condition.

888 **Futami no Ura Akebono no Zu.** "Daybreak at Futami Beach." Signed, Kōchōrō Kunisada gwa.

Size, 10½ x 15 inches. Fine impression, in fine condition.

No. 886

889 **Asazuma Bune.** "Asazuma in a Boat." Asazuma was the mistress of Iyetsuna, the fourth Tokugawa Shogun who neglected the cares of government for endless boating parties in her company. Signed, Kōchōrō Kunisada gwa.

Size, 9½ x 14¼ inches. Fine impression, in good condition. See illustration.

890 **Somo no Kochō.** "The Butterfly Garden." A woman seated in a round window reading a letter while a butterfly flits about her. Surimono. Signed, Oju (by request) Kunisada gwa.

Size, 8¼ x 7¼ inches. Good impression, in good condition.

891 **Asakusa Kinryūsan.** The main building and grounds of Kinryūsan temple. Uchiwa mount. Dated eighth month rat year, 1852. Signed, Kajūrō Kunisada. This is a very unusual signature.

Size, 8¾ x 11⅜ inches. Fine impression, in fine condition.

UTAGAWA KUNITSUNA

By some writers Kunitsuna is said to have been a pupil of Kunisada, but his name is not included in the list of his pupils given by Professor Tsubouchi

No. 889

in his book on Toyokuni and the Utagawa line of artists. And, as Kunitsuna in his later years is said to have called himself Kuniteru II, it would seem probable that he was a pupil of Kuniteru I.

892 **Fuji ni Tsubame.** Wistaria blossoms and swallows. Signed, Kunitsuna fude. Dated sixth month horse year, 1858.

Size, 8⅜ x 5⅜ inches. Ordinary impression, in good condition.

UTAGAWA KUNIMARU I

Pupil of Toyokuni. Used the studio names Ichiensai, Keiuntei and Honchōan. Born 1793; died 1829.

893 **Musume ni Dechi.** A young woman returning from a visit to a Shintō shrine, attended by a boy servant who carries a bamboo branch with a paper snake coiled about it. Surimono for the snake year, 1821. Signed, Ichiensai Kunimaru fude.

Size, 7⅛ x 6¾ inches. Fine impression, in fine condition.

UTAGAWA KUNIYASU I

Pupil of Toyokuni. Used the studio names Ichihōsai (or Ippōsai), and Yasugoro. For a short time he called himself Nishikawa Yasunobu, then resumed the Kuniyasu name. Born 1794; died about 1832 (or 1834).

894 **A Warrior.** He wears a brocade garment over his armor and carries his helmet hung from a plum branch held across his shoulder. Surimono. Signed, Ippōsai Kuniyasu gwa.

Size, 7¾ x 6½ inches. Fine impression, in fine condition.

895 **Tsuki.** "The Moon." A woman standing near the bow of a barge that is putting out to sea on a moonlight evening. Signed, Kuniyasu gwa.

Size, 14 x 9⅛ inches. Fine impression, in fine condition.

UTAGAWA KUNIYOSHI

1797–1861

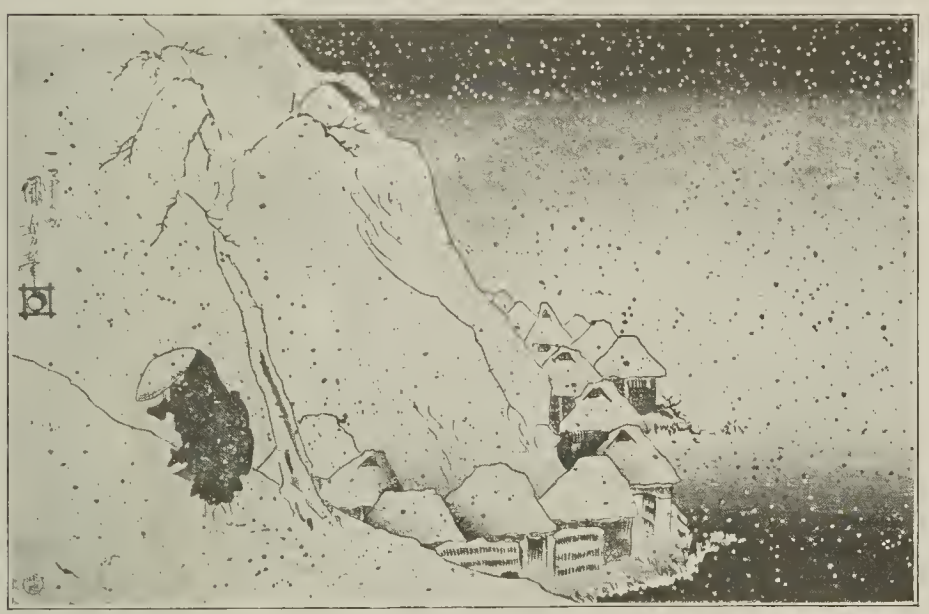
KŌSO GO ICHIDAI RYAKU ZU

"Simple pictures of the whole life of Kōso," otherwise known as Nichiren, the renowned Buddhist monk, who founded the Hokke-shū, commonly called the Nichiren sect. Six of the set of ten prints and one duplicate. Size about 9½ x 14½ inches. All fine impressions, in fine condition. Numbers 897 and 900, signed Chō-ō-rō Kuniyoshi, the others signed Ichiyūsai Kuniyoshi.

896 **Nichiren in Exile in Sado-ga-Shima.** Nichiren, exiled to the island of Sado in the Sea of Japan, leaving the little haven of Teradomari in a snowstorm on his way to Tsukahara where he lived from December 1271, until April 1274, when he was released and returned to Kamakura.

897 **The Vision of Shakyamuni.** Nichiren and the soldiers who have him in charge see a vision of the Buddha standing on the trunk of a leafless plum tree on a moonlight night.

898 **The Prayer for Rain Answered.** Nichiren standing on a rock overhanging the sea at Kamakura, after a long drought in 1271, and the rain descending in answer to his prayer. A disciple holds a red umbrella over the monk's head to protect him from the downpour.



No. 896

899 **The Suspended Rock.** There are several versions of the legend illustrated in this print. One is that a band of Yamabushi hurled a great rock at him from the mountainside, which, by the exercise of his spiritual power he caused to be suspended in the air. The correct version, as here depicted, is that a proponent of another Buddhist sect who had challenged Nichiren to a debate and test of power, by uttering a fervent prayer caused a great rock that lay on the ground between them, to rise high above their heads, whereupon Nichiren, in implicit faith that the integrity of his doctrine would be upheld, calmly made a silent prayer, with the result that the rock remained suspended in the air while his agonized antagonist vainly endeavored to recall it to the ground, and with the further result that the defeated man, realizing that to keep the

rock suspended above them was convincing proof of greater power than that required to raise it, at once became one of Nichiren's disciples.

900 **The Apparition of Shichimenjin.** While Nichiren was praying at Mount Minobu, in 1277, a beautiful woman appeared before him. Recognizing her character Kōso held up a roll of the scriptures and commanded that she assume her real shape, whereupon she changed into a great dragon and disappeared in a cloud.

901 **A Storm Quelled by Prayer.** On his way to exile in the Isle of Sado, a terrific storm arose which Nichiren quelled by casting a spell upon the waters in the form of the Buddhist invocation, Namu Miyo ho ren ge Kiyo, i.e., "Hail to the Jewel in the Lotus."

902 **The same.** Another impression. Margins trimmed off.

BUYU MITATE JŪ-NI SHI

"Transformed Presentation of the Twelve Signs of the Zodiac." Eleven of the set of twelve prints and one duplicate. Size, about 14½ x 4¾ inches. Each signed, Ichiyūsai Kuniyoshi gwa. Good impressions, in fair condition.

903 **The Sign of the Rat.** This is illustrated by a picture of Raigō Ajari, a priest of Onjōji, who, in 1097, by his prayers secured a male heir to Shōtoku Tennō. For this the grateful Emperor offered him any reward he might desire, so he asked for a raised platform in his temple whereupon to offer prayers. But this was an exclusive privilege of the temple of the Hiezan monastery, and, fearing that the warrior monks of that community would attack him should he grant Raigō's request, he denied it. This caused the priest to starve himself to death, taking the young prince with him to the Kingdom of Shades, and, as he passed away his spirit was transformed into a thousand rats that afterward infested the palace.

904 **The same.** Another impression, not in as good condition.

905 **The Sign of the Horse.** Soga no Gorō on the horse he found grazing in a field and mounted to ride in hot haste to Ōiso to get his brother Jūrō to join him that they might seek out their uncle Kudō Suke-

tsune whom they had sworn to kill to avenge the murder of their father. Kudō was then on a hunting trip with Yoritomo and in camp near Fuji. And there it was that the brothers finally succeeded in accomplishing their vendetta.

906 **The Sign of the Snake.** Nitta no Shirō Tadatsune killing the snakes that infested the Kwannon cave on Mt. Fuji.

907 **The Sign of the Tiger.** Kato Kiyomasa killing the Korean tiger with his spear.

908 **The Sign of the Hare.** Iga Jūtarō, a gray-haired old man seated before a low table in a deserted temple under a baldachin covered with cobwebs, holding a hare which he is about to cut up with a cleaver and cook over the fire that is blazing in a hibachi behind him.

909 **The Sign of the Dragon.** Susano-o no Mikoto standing upon a rock by the sea, waiting for an opportunity to kill a dragon that is swimming in the waves.

910 **The Sign of the Ram.** Kuan Yü, the most renowned of China's military heroes, seated in his garden on a moonlight evening, a glass of wine in his hand and his pet white ram on the ground before him.

911 **The Sign of the Monkey.** This is illustrated by a representation of Son Gokū, named in the Chinese religio-philosophic tale "Saiyuki," as one of the three protecting followers and disciples who accompanied the famous priest Hsüan Tsang on his journey to India in the year 629. The three followers represent allegorically the weakness of human nature. Gokū was a monkey, and is shown sending forth a swarm of little monkeys to battle a tempter in the guise of a pig-faced goblin.

912 **The Sign of the Cock.** Kaidomaru, otherwise known as Kintarō, the golden boy, watching a fight between a cock and a tengu (bird-man) chick.

913 **The Sign of the Dog.** Hata Rokurōzaemon holding his famous kenjishi (lion dog) in leash while the banners of the Hōjō forces are seen over the crest of a pine-clad ridge in the background. Rokurō-

zaemon was a brave soldier who fought under the renowned Nitta Yoshisada. By the aid of his remarkably intelligent dog and a few devoted followers he captured twelve of the thirty-seven fortresses held by the Hōjō. The dog was sent to the enemy's lines after nightfall; if he found the guards alert he came back and barked, if the watch was neglected he reported the favorable condition by wagging his tail.

914 **The Sign of the Boar.** The Emperor Yuriaku (456—511), reputed a very cruel man, killing a wild boar with a kick.

UTAGAWA HIROSHIGE

1797–1858

KWACHO. *"Flower and bird pictures." Eleven subjects, each signed Hiroshige fude.*

915 **Ayame ni Kawasemi.** Siberian Iris and Kingfisher.
Size, 14⅛ x 4¾ inches. Fine impression, in good condition.

916 **A Bird Clinging to a Wistaria Vine.**
Size, 14¾ x 4⅞ inches. Good impression, in fair condition.

917 **Two Wild Ducks among Reeds with Ears.**
Size, 14⅝ x 5 inches. Fine impression, not in very good condition.

918 **Water Plants and Mandarin Ducks.**
Size, 14¾ x 6¾ inches. Good impression, in poor condition.

919 **Tsubaki ni Bunchō.** Camellia and Bird.
Size, 13¾ x 4⅞ inches. Good impression, in fair condition.

920 **Tsubaki ni Bunchō.** The same subject but a different design.
Size, 4⅜ x 6½ inches. Good impression, not in very good condition.

921 **Hibiscus Mutabilis and (?) Jay.**
Size, 4⅜ x 6½ inches. Good impression, in fair condition.

922 **Hibiscus and Ducks.**
Size, 3⅞ x 6⅛ inches. Good impression, in fair condition.

923 **White-headed Bird and Autumn Leaves.**
Size, 4⅛ x 6⅜ inches. Good impression, in good condition.

924 **Ayame ni Kanari.** Siberian Iris and Canary.
Size, 12⅞ x 4¼ inches. Late impression, in poor condition.

No. 925

925 **Plovers Flying Over Breakers.**
Size, 13¼ x 4½ inches. Fair impression, in fine condition. See illustration.

HARIMAZE. *Small pictures, several of which were printed upon a sheet, only one of which was, as a rule, signed.*

926 **Fuji and Cherry Blossoms.** Circular composition. Signed, Hiroshige.
Size, diameter 5¾ inches. Good impression, in good condition.

927 **Gotenyama no Manka.** Cherry trees in full bloom on Goten hill.
Size, 5¾ x 5½ inches. Fine impression, in fine condition.

928 **Two prints.** (a) A junk sailing to Marugami in Sanuki. (b) View of Maizaka in Totomi.
Both in good condition.

929 **Tonegawa no Koi.** A carp swimming in the Tone River.
Hexagonal form, height 6½ inches, width 5½ inches. Good impression, good condition.

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930 **Three prints.** (a) A small-winged scaly mullet and an awabi shell. (b) Dobin ni Gotoku (water pot on an earthen-ware stove), ni chawan ni chataku (tea-cups and saucers). (c) Fuchū station. Half-block Tōkaidō set published by Sano-Ki.

931 **Sagami Shichi-ri ga Hama.** View of Fuji from Seven-ri beach in Sagami. Series, Thirty-six Views of Fuji. Signed, Hiroshige gwa.
Size, 12½ x 8¼ inches. Very fine impression. Trimmed about a half inch in length and width; otherwise in very fine condition.

932 **Bushū. Koganei Zutsumi Manka no Zu.** Cherry trees in full bloom on the embankment at Koganei in Bushū. Signed, Ichiryūsai Hiroshige fude.
Triptych. Size, 14½ x 29⅛ inches. Fair impression, in fair condition.

MEISHO EDO HYAKKEI

"Famous Sights of Edo, One Hundred Views." Twenty-one of the 119 prints of this series and three duplicates. Each signed Hiroshige and dated with various seal dates from 1856 to 1858. Size, 13¼ x 8½ inches.

Many editions of the prints of this series were printed and impressions differ widely in quality and in beauty. All of the impressions here listed are fine, and in fine condition, except as specifically noted.

933 **Atago Shita Yabukoji.** View of the street called Yabukoji at the foot of Atago hill, Shiba district. Snow scene.
See Illustration.

No. 933

934 **Fukagawa Susaki Ju-man Tsubo.** A bird's-eye-view over the ten thousand tsubo (a land measure) snow-clad plain at Susaki, Fukagawa district.

935 **Ryōgoku Hanabi.** Fireworks at Ryōgoku bridge. Impression with a halo of light behind the exploding stars of the rocket.

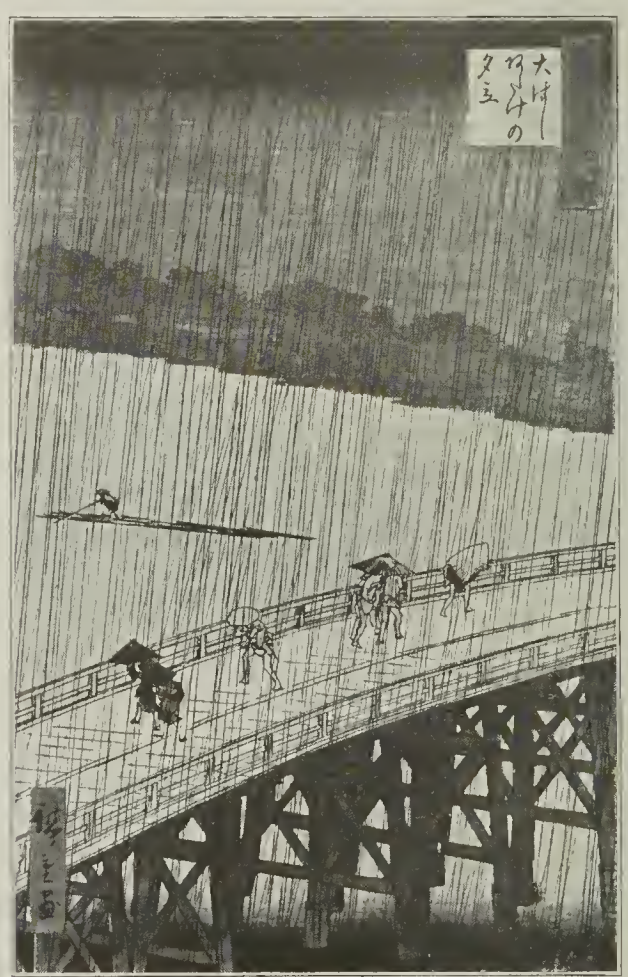
936 **Takanawa Ushi Machi.** Edo bay, with a rainbow spanning the sky, seen from Ox Street, Takanawa, where an ox cart stands on the beach with melon rinds in the foreground, and two puppies playing with a straw sandal.

937 **Ōji Shozoku Enoki Omisoka no Kitsuni Bi.** Fox-lights on New Year's Eve under the Enoki trees at Ōji.

Ordinary impression, in good condition.

938 **Sakai no Watashi.** The ferry to the hamlet of Watashi.

939 **Masaki Henyori Suijin no Mori Uchikawa Sekiya no Sato o Miru Zu.** The Suijin woods, Uchikawa, and Sekiya village seen from the window of a house near Masaki.



No. 940

940 **Ō Hashi no Yudachi.** Rainstorm at the big bridge.

Good, though rather late impression in unusual coloring. In fine condition. See illustration.

No. 941

941 **Fukagawa Kiba.** The lumber yards in Fukagawa seen after a snowfall.
See illustration.

942 **Kyobashi Take-gashi.** The "bamboo-bank" at Kyo bridge; the bamboo merchants' quarter with great stacks of poles in their yards along the canal.

943 **Sunamura Moto Hachiman.** View from the grounds of the Original Hachiman shrine at Sunamura.

944 **Saruwaka Chō Yoru no Kei.** Night scene in Saruwaka street where two of the principal theatres were located. Impression with the large moon.
Slightly trimmed down.

945 **Kanasugi Bashi, Shibaura.** A holiday procession crossing the Kanasugi bridge, Shibaura, at the Nichiren fête, on the thirteenth day of the tenth month.

946 **Haneda no Watashi, Benten no Yashiro.** The Benten shrine at Susaki seen from the Haneda ferry boat.

947 **Hiro-o, Furukawa.** A narrow stream between green banks, and at the left, a tea-house outside the monastery of Korinji.

948 **Ayasegawa Kane-ga-fuchi.** "The Pool of the Bell, Ayase River." A man poling a raft, seen beneath a great flowering branch of a mimosa tree.

949 **Asakusa Tanba no Tori no Machi Mode.** View from the window of a house, of people returning from the annual fair before the New Year holidays, at Kinryūsan temple, Asakusa district.

Trimmed a half inch in length and the same in width.

950 **Bakuro Chō Hatsune no Baba.** The first-riding ground, Bakuro street, the horse dealers' quarter.

951 **Komagatadō Azuma Bashi.** View of Azuma bridge from the Komagatadō at Onmaya-gashi.

952 **Fukagawa Hachiman Yama Biraki.** The opening of the season in the grounds of the Hachiman shrine, Fukagawa district.

953 **Horikiri no Hana Shobu.** Iris flowers at Horikiri.

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954 **Takanawa no Yu-zuki.** "Evening Moon at Takanawa." A woman seated on a wooden bench at a tea-booth on the beach, her kago resting on the ground by her side. Series, Edo Murasaki Meisho Genji. Signed, Hiroshige gwa.

The prints of this series are commonly attributed to the second Hiroshige, but that attribution is erroneous. They bear the imprint of a censor's seal that was used during only the twelve years

from 1842 to 1854. Moreover the figures are in the characteristic style of Hiroshige I.

Size, 13¼ x 9⅛ inches. Good impression, in good condition.

CHŪSHINGURA

"The Loyal League." The series published by Arita-ya Seiemon about 1848. Complete set of twelve prints. Size, 9¼ x 14 inches. Each signed, Hiroshige gwa, and bearing the seal of the censor Mura. Fine impressions, in fine condition.

955 **Act I.** Moronao upbraiding Wakasa-no-suke for sending Kaoyo-gozen away without his permission.

956 **Act II.** Konami bearing a cup of tea to her lover Rikiya, and, in the background, her father Kakogawa Honzō cutting off the pine branch.

957 **Act III.** Hayano Kanpei driving off Bannai and his crew.

958 **Act IV.** Yuranosuke leaving the mansion of Enya Hangwan at Ogiga-yatsu after the funeral.

959 **Act V.** Sadakurō gloating over the gold pieces taken from the murdered Yoichibei.

960 **Act VI.** O Karu being borne away to Ichimonji-ya.

961 **Act VII.** Yuranosuke, playing blind-man's-buff with the women of Ichimonji-ya, catches Yazama Jutarō.

962 **Act VIII.** Tonase and Konami journeying to Yamashina.

963 **Act IX.** The arrival of Honzō at Yamashina.

964 **Act X.** Owashi Bungo running after O Sono to cut off her hair.

965 **Act XI.** The night attack on Moronao.

966 **Act XI.** The final scene. The ronin disembarking at Takanawa on their way to Senkakuji temple where they all committed seppuku.

UTAGAWA SHIGENOBU

Pupil and son-in-law of Hiroshige. Personal name Sukuki Chimpei. First studio name Shigenobu; also signed Ichiyūsai. In February 1859 (first month Ansei 6) became Hiroshige II. In 1865, he divorced his wife that she might marry his fellow pupil Shigemasa, to whom he then gave the Hiroshige name, taking that of Risshō for himself, and retiring to Yokohama. He also signed as Hirochika II in his later years.

967 **Yoroi no Watashi.** "Yoroi Ferry." Boats crossing on a winter's day in falling snow. Series: Toto San-jū-rok-kei, i.e., "Thirty-six Views in the Eastern Capital." Signed, Hiroshige gwa.

Size, 13⅛ x 8¾ inches. Good impression. Slightly trimmed down, otherwise in fine condition.

968 **Shohei Bashi.** "Shohei Bridge." View on a moonlight evening, after a snowfall. Series, Edo Meisho Zue. Signed, Hiroshige gwa.

Size, 12¾ x 8¾ inches. Fine impression, a good deal trimmed down, in fine condition otherwise.

969 **Emonzaka.** The slope leading from the Nihon Zutsumi to the gate to the Yoshiwara. Same series and signature as the preceding lot.

Size, 13⅜ x 9¼ inches. Good impression, in fair condition.

SHOKOKU MEISHO HYAKKEI

"One Hundred Views of Famous Places in the Home Provinces." Four prints of the series. Each about 13½ x 8¾ inches. Signed, Hiroshige gwa. Fine impressions, in fine condition.

970 **Kyōto Tōfukuji Tsuten-bashi.** Tsuten bridge, in the grounds of the Tōfukuji Buddhist temple, Kyōto.

971 **Kyōto Shijo Yu-suzume.** Evening-cooling in the Shijo district, Kyōto. Picnic platforms and entertainment booths on the dry bed of the Kamo River. Here it was that the Japanese theatre had its origin and the first dramatic performances were held, early in the seventeenth century.

972 **Sanuki, Kubotani no Hama.** Kubotani beach, province of Harima.

973 **Toto Aoyama Hyakunin-chō.** The street leading to the Aoyama Cemetery, Akasaka district, Edo.

974 **The Night Attack on Moronao's Yashiki.** The Loyal Ronin gathered before the mansion, some of them upon ladders brushing the snow from the eaves preparatory to the assault. By each of the figures is a small placard giving his name. Signed, Ichiyūsai.

Triptych. Size, 13⅞ x 29¼ inches. Good impression, in good condition.

975 **Shiba Atago-yama.** View from Atago hill, Shiba district. Series, Toto Meisho. For this series only a little beni and several tones of blue were used. Signed, Hiroshige gwa.

Size, 8¾ x 13¾ inches. Fine impression, in fine condition.

No. 976

976 **Mimeguri Zutsumi.** The famous booths for the sale of Sakura mochi, rice cakes with cherry petals, on the Sumida River embankment at the Mimeguri Inari shrine, Mukojima. Series, Toto Meisho. Signed, Hiroshige gwa. Dated 1862.

Size, 8⅞ x 13⅞ inches. Fine impression, in fine condition. See illustration.

977 **Ō Hashi no Mitsumata.** The great bridge and the mouth of the Sumida River. Men swimming in the stream and others jumping from the bridge, one of them having landed in a cargo of melons on a boat passing underneath. Series: Edo Meisho Doke Zukushi, i.e., "Jocular Pictures of Famous Places in Edo." Signed, Hiroshige gwa.

Size, 13¼ x 8¾ inches. Fine impression, in fine condition.

SHIGENOBU AND KUNISADA

978 **Imado Yakimono.** Potters' kilns at Imado seen through a round window in a house where a woman is seated reading a manuscript. Series: Edo Jiman San-jū-rok-kei, i.e., "Thirty-six Views of Proud Edo." Signed, Hiroshige fude, and (for the figure) Ki ō Toyokuni fude, i.e., "Seventy-seven-years-old Toyokuni," which fixes the date as 1862. Engraved by Toshichi.

Size, 12¾ x 8½ inches. Fine early impression, in fine condition.

UNKNOWN

979 **Daruma.** Seated figure of the Buddhist Patriarch Bodhidharma. Unsigned sumi-e, probably a reproduction of a drawing by a Kano artist printed for sale or distribution at a Buddhist temple.

Size, 19¼ x 11⅝ inches. Good impression, in fine condition.

From the Vicomte de Sartiges collection

UNKAN

980 **Red-flowered Plum, Falcon, and Sun.** Signed, Unkan (?) fude.

Size, 28⅝ x 9½ inches. Good impression, in good condition.

TORII KIYONAGA

1752–1813

981 **The Soga Ryosha Go Sairei.** "The Festival of the Two Soga Shrines." Ōtani Tokuji bearing an ornamental lantern (contributed by all the actors of the Kiri-za), in the procession, and followed by the third Azuma Tozō. Signed, Kiyonaga gwa.

Size, 12¼ x 5¾ inches. Fine impression, in fine condition.

No. 982

982 **Scene from a Drama.** The second Ishikawa Monnosuke as Hirai no Hōshō, shown riding on a black carabao; the fifth Ichikawa Danjūrō as Mokuemon, the firewood gatherer, in reality the God of Ashigara-yama, a gray-haired man seated on the ground with his elbow resting on a bundle of fagots as he looks up at Hatsu-hime (?), daughter of Sarikyō, impersonated by the third Segawa Kikunojō. Drama, "Otokoyama Musume Genji," the Kaomise play at the Kiri-za, December 1785. Signed, Kiyonaga gwa.

Size, 14⅞ x 9¾ inches. Fine impression, in fine condition. See illustration.

983 **At Hagidera.** A young man wearing the formal kamishimo, seated on a wooden bench at Hagidera, a garden famous for its luxuriant bush clover. A tea-house waitress stands beside him, and a boy servant squats at the end of the bench. Left-hand sheet of a diptych. Series: Fuzoku Azuma Nishiki, i.e., "Brocade Pictures of Customs of the Eastern Capital." Signed, Kiyonaga gwa, but the signature has been trimmed off.

Size, 14⅜ x 9⅝ inches. Fine impression. Trimmed from 15 x 10 inches, otherwise in good condition.

984 **The Public Bath-house.** Left-hand sheet of the famous diptych, notable for the drawing of the nude figures, which is one of the rarest of Kiyonaga's important prints. Not signed.

Size, 14⅝ x 9½ inches. Fine impression, in poor condition.

PAINTINGS

Fourteen small unsigned old paintings by artists of various schools. Four of them are used folding-fan mounts; one is a study in line composition for a figure subject; the others were apparently mounted upon screens. It was not customary to sign small pictures that were pasted upon screens, if all of them were by the same artist, in which case his signature, or an impression of his seal was sometimes, though not invariably, placed upon the field of the screen.

985 **Tosa School.** (a) A wood carver at work upon a statue of a Bodhisattva to be placed upon the lotus pedestal that is shown at the carver's right. (b) A screen-maker and his assistant at work upon a tsuitate. The screen from which these pictures were taken probably had others of like character mounted upon it, each depicting a different artisan. Painted in colors upon paper. Sixteenth century(?).

986 **Tosa School.** An audience by the Emperor. The Imperial Palace is shown at the left, with the Emperor seated on his throne, but the curtain in the doorway, which is only partially unrolled, hides his face and the upper part of his body. Before him, on the engawa (veranda) sits the Dajō-daijin, or Prime Minister, and the other

Ministers of State are seated at his right and left. Other nobles, attendants of the ministers, are shown at the right, seated on a platform under a trellis covered with blossoming wistaria vines. Fan mount. Painted in colors and gold upon paper. Probably eighteenth century.

987 **Tosa School.** Court nobles viewing cherry blossoms. Painted in colors and gold upon paper. Red ground with gold mottling. Fan mount. Nineteenth century.

988 **Tosa School.** On a gold ground, a cherry tree in full bloom. As with nearly all late work in Tosa style it is quite as much Kano as Tosa in treatment and would be more accurately described as of mixed heritage. Eighteenth or early nineteenth century.

989 **Tosa School.** Cranes flying above a low hill. Painted in colors on a gold ground, upon paper. Fan mount. Eighteenth or early nineteenth century.

990 **Kano School.** Study in ink and color, of a figure of Jurōjin, the Genius of Longevity, one of the group of "The Seven Fortune Beings." Upper part only, showing the head and bust of Jurō and the antlers and part of the head of his white stag. In his right hand Jurō holds a very large green jade sceptre. Nineteenth century.

991 **Kano School.** A mejirō (Japan white-eye) clinging to a branch of a tachibana (noble citron) tree, that is laden with fruit. Circular composition. Painted in colors upon paper. Early seventeenth century.

992 **Kano School.** Bamboo and cock. Circular composition. Painted in colors upon paper. Early seventeenth century.

993 **Kano School.** An owl on a branch of an oak tree. Circular composition. Painted in ink and colors upon paper. Early seventeenth century.

994 **Kano School.** A Chinese sage seated upon a bench, watching a great artist paint an ink landscape. Painted in ink, color, and gold upon paper. Eighteenth century(?).

995 **Kano School.** Two doves on a bent-over branch of a snow-laden tree that is draped with red-leaved ivy vines. Painted in colors and gold upon paper. Eighteenth century(?).

996 **Kano School.** An assemblage of women in a Chinese palace. Painted in colors and gold upon a paper fan mount. Seventeenth century(?).

997 **Soga School.** A falcon killing a pheasant. Perhaps the work of a Kano artist though the subject is a traditional one for the Soga painters. Painted in colors and gold upon paper. Seventeenth century(?).

SCREEN DECORATIONS

Four paintings of chrysanthemums, in Momokawa style, the flowers built up in relief with gesso. All are upon fan-shaped papers. Date uncertain.

998 **Two paintings.** White chrysanthemums.

999 **Two paintings.** White and red chrysanthemums.

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